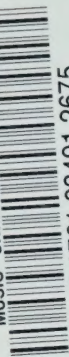


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136

34

# SAN TOY,

OR  
THE EMPEROR'S OWN.

A  
Chinese Musical Comedy.

Words by

EDWARD MORTON,

Lyrics by

HARRY GREENBANK & ADRIAN ROSS.

Music by

# SIDNEY JONES.

Vocal Score 6/- net.

Piano Score 3/- net.

London.

KEITH, PROWSE & CO 48, CHEAPSIDE, E.C.

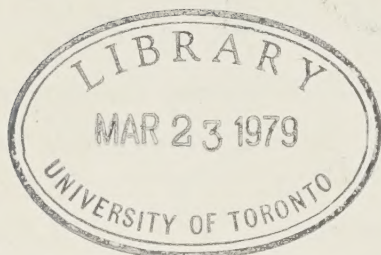
BOSTON.

B. F. WOOD MUSIC CO 221, COLUMBUS AVENUE.

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# Dramatis Personæ.

CAPTAIN BOBBIE PRESTON (Son of Sir George Bingo Preston)	MR HAYDEN COFFIN
YEN HOW (A Mandarin)	MR RUTLAND BARRINGTON
SIR BINGO PRESTON (British Consul at Pynka Pong)	MR FRED KAYE
SING HI (President of the Board of Ceremonies)	MR COLIN COOP
LIEUT. HARVEY TUCKER	MR LIONEL MACKINDER
FO HOP (A Chinese Student)	MR SCOTT RUSSELL
FANG (A Boatman)	MR MCLEAN
HU PI	MR S. ARRIGONI
WAI HO	MR MURPHY
LI HI	MR T. H. DAVID
LI LO	MR F. VIGAY
OLD MANDARIN (At Court of Peking)	MR ACKERMAN MAY
LI	AND MR HUNTLEY WRIGHT
POPPY (Daughter of Sir Bingo)	MISS HILDA MOODY
DUDLEY (Her Maid)	MISS GRACIE LEIGH
CHU (A Widow)	MISS MAY BUCKLEY
WUN LUNG (Perpetual Corporal of the Emperor's Own)	MISS GLADYS HOMFREY
KO FAN (Of the Emperor's Own)	MISS MAIDIE HOPE
YUNG SHI	MISS F. COLLINGBOURN
ME KOU	MISS MARIE FAWCETT
SIOU	MISS M. ROCHE
SHUEY PIN SING	MISS F. ALLEN
LI KIANG	MISS ETHEL HOPE
HU YU	MISS MARY COLLETTE
TRIXIE	MISS TOPSY SINDEN
MRS HARLEY STREETER	MISS ALICE DAVIS
HON. MRS HAY STACKPORLE	MISS K. FRANCIS
MISS MARY LAMBKIN	MISS ADA CARTER
LADY PICKLETON	MISS HILDA CORAL
SAN TOY (Daughter of Yen How)	AND MISS MARIE TEMPEST

PAS SEUL in ACT II. by MISS TOPSY SINDEN

Act I. A STREET IN PYNKA PONG (Hawes Craven)

Act II. HALL IN EMPEROR'S PALACE AT PEKING.

(Joseph Harker)



# Contents

## MUSICAL NUMBERS

### ACT I.

- Nº 1... *OPENING CHORUS AND SCENE*... "WE'LL KEEP THE FEAST IN PYNKA PONG"  
 " 2... *QUINTETTE AND CHORUS*... "THE MANDARIN"  
 " 3... *SONG*... (*DUDLEY*)... "THE LADY'S MAID"  
 " 4... *SONG*... (*POPPY*)... "A POSY FROM OVER THE SEA"  
 " 5... *SONG*... (*YEN HOW AND WIVES*)... "SIX LITTLE WIVES"  
 " 6... *SONG*... (*SAN TOY*)... "THE PETALS OF THE PLUM TREE"  
 " 7... *DUET*... (*SAN TOY AND BOBBIE*)... "A . B . C"  
 " 8... *CONCERTED NUMBER*... "THE MOON"  
 " 9... *QUARTETTE*... "PYNKA PONG"  
 " 10... *SONG*... (*BOBBIE*)... "LOVE HAS COME FROM LOTUS-LAND"  
 " 11... *DUET- SCENA*... (*SAN TOY AND FO HOP*)... "WHEN YOU ARE WED TO ME"  
 " 12... *DUET*... (*DUDLEY AND LI*)... "SAMEE GAMEE"  
 " 13... *FINALE*...

### ACT II.

- Nº 1... *CHORUS OF MANDARINS*...  
 " 2... *SONG*... (*DUDLEY*)... "RHODA AND HER PAGODA"  
 " 3... *CHORUS AND ENTRANCE OF BODYGUARD*... "THE EMPEROR'S OWN"  
 " 4... *CHORUS AND SCENE*... "BY OUR MAJESTIC MONARCH'S COMMAND"  
 " 5... *SONG*... (*POPPY*)... "HOW ARE ENGLISH HUSBANDS WON?"  
 " 6... *PAS SEUL*... (*TRIXIE*)...  
 " 7... *DUET*... (*SAN TOY AND BOBBIE*)... "THE LITTLE CHINA MAID"  
 " 8... *CONCERTED NUMBER AND DANCE*... (*WIVES*)... "SOMETIMES Y"  
 " 9... *QUARTETTE AND CHORUS*... "BACK TO LONDON"  
 " 10... *SONG*... (*YEN HOW*)... "I MEAN TO INTRODUCE IT INTO CHINA"  
 " 11... *SONG*... (*SAN TOY*)... "THE BUTTERFLY"  
 " 12... *SONG*... (*BOBBIE*)... "THE ONE IN THE WORLD"  
 " 13... *SONG*... (*LI*)... "CHINEE SOGE-MAN"  
 " 14... *FINALE*...



# SAN TOY.

## A MUSICAL COMEDY IN TWO ACTS.

LIBRETTO BY  
EDWARD MORTON.

LYRICS BY  
HARRY GREENBANK  
& ADRIAN ROSS.

MUSIC BY  
SIDNEY JONES.

### N<sup>o</sup> 1. OPENING CHORUS— "WE'LL KEEP THE FEAST IN PYNKA PONG."

*Allegro moderato.*

PIANO.



## SOPRANO I &amp; II.

On Chi-na's em-pire shining bright The moon will reach its full to-night. To -

## TENOR.

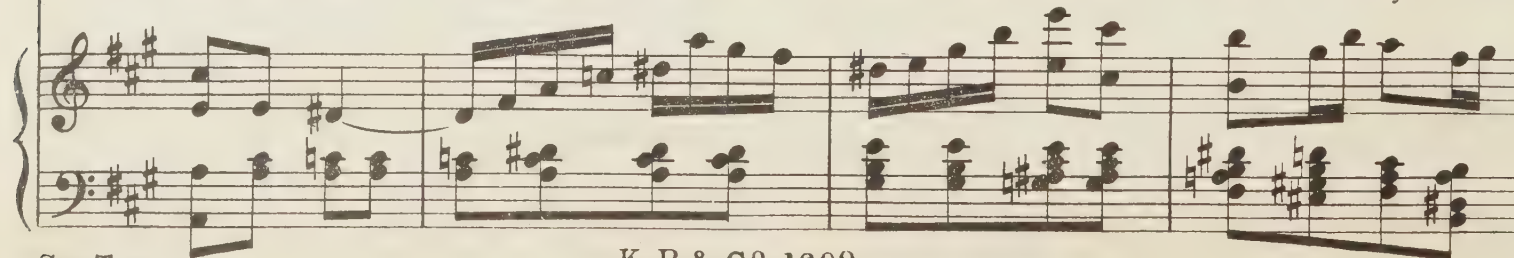
On Chi-na's em-pire shining bright The moon will reach its full to-night. To -

## BASS.

On Chi-na's em-pire shining bright The moon will reach its full to-night. To -



- night a gay..... and fes - tive throng Will keep the feast in Pyn - ka  
 - night a gay..... and fes - tive throng Will keep the feast in Pyn - ka  
 - night a gay..... and fes - tive throng Will keep the feast in Pyn - ka





Pong! Ten thou - sand lan - terns o - ver head, Will

Pong! Ten thou - sand lan - terns o - ver head, Will

Pong! Ten thou - sand lan - terns o - ver head, Will

spar - kle yel - low, blue and red, And cast their

spar - kle yel - low, blue and red, And cast their

spar - kle yel - low, blue and red, And cast their

twink - ling lights a - long The ra - diant streets of

twink - ling lights a - long The ra - diant streets of

twink - ling lights a - long The ra - diant streets of

Pyn - - ka Pong.

Pyn - ka Pong. To -

Pyn - ka Pong. To -

Pyn - ka Pong. To -

- night the great - est and the least Will keep the year - ly

- night the great - est and the least Will keep the year - ly

- night the great - est and the least Will keep the year - ly

Full - moon Feast, With drink and dance, ..... and sup and

Full - moon Feast, With drink and dance, ..... and sup and

Full - moon Feast, With drink and dance, ..... and sup and



song, When mid - night falls on Pyn - ka Pong. To - night we'll

pass the moon - cakes round, To - night with mu - sic's mer - ry

sound, With tink - ling bell an clash - ing gong We'll fête the

moon in Pyn - ka Pong With tink - ling bell and clash - ing

moon in Pyn - ka Pong With tink - ling bell and clash - ing

moon in Pyn - ka Pong With tink - ling bell and clash - ing

*f* gong, We'll fête the moon in Pyn - ka Pong.

*f* gong, We'll fête the moon in Pyn - ka Pong.

*f* gong, We'll fête the moon in Pyn - ka Pong.

*ff*

(DENTIST. SOLI.)

Be - fore you sit down to the feast-ing to-night, The dentist should see that your



teeth are all right; There is - 'nt a tooth Of age or of youth That

(FORTUNE TELLER.)

ev - er re - sist - ed my pin - cers un - couth. When Chi - na makes ho - li - day

bus - ness is slack, And then I am rea - dy to fin - ger my pack; For

peo - ple you see, come flocking to me To know what their for - tunes, are

## (RICE SELLER.)

go - ing to be! Though sharks' fins and birds' nests are all ve - ry well, For

*R.H.*

health and for strength there is no thing like rice! It's wholesome and light And

(BARBER.)

tast - y and white, So pur - chase a bowl for your sup - per to - night. Oh,

come and be shav'd for the Feast of the Moon! On fes - tive oc - ca - sions a



bar-ber's a boon. I shave on the spot With wa-ter that's hot, My

meth-ods are rough but my ra-zors are not.

**SOPRANO I & II.**  
No won-der a lot Of

**TENOR.**  
No won-der a lot Of

**BASS.**  
No won-der a lot Of

*p*

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

cus-tom he's got, His ra-zors are sharp and his wa-ter is hot.

*f*

In ev - 'ry cor - ner street and square From

In ev - 'ry cor - ner street and square From

In ev - 'ry cor - ner street and square From

dawn to sun - set we pre - pare By do - ing no - -

dawn to sun - set we pre - pare By do - ing no - -

dawn to sun - set we pre - pare By do - ing no - -

- - thing all day long To keep the feast in Pyn - ka

- - thing all day long To keep the feast in Pyn - ka

- - thing all day long To keep the feast in Pyn - ka



Pong. But when the wel - come dark - ness comes Then light your

Pong. But when the wel - come dark - ness comes Then light your

Pong. But when the wel - come dark - ness comes Then light your

lan - terns, beat your drums—With tink - ling bell and clash - ing

lan - terns, beat your drums—With tink - ling bell and clash - ing

lan - terns, beat your drums—With tink - ling bell and clash - ing

gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling

gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling

gong, Ac - claim the moon in Pyn - ka Pong! With tink - ling

bell and clash-ing gong Acclaim the moon..... in

bell and clash-ing gong Acclaim the moon..... in

bell and clash-ing gong Acclaim the moon..... in

*f*

*ff*

Pyn - - ka Pong.

Pyn - - ka Pong.

Pyn - - ka Pong.

*p*

*smorzando.*

*ppp*



Nº 2. QUINTETTE — (LI, WAI HO, AH WEN, YU SAM & ME KOUI.) "THE MANDARIN."

Allegro moderato.

VOICE.

(WAI HO & AH WEN.)

1. Of

2. He

W. H.  
&  
A. W.

no - ble kin is the man - da - rin.. With man - ners smooth as a jas - per pin... so  
did - n't be - gin as a man - da - rin.. Ex - am - in - a - tions he had to win... com -

W. H.  
&  
A. W.

(YU SAM & ME KOU I.)

court - - ly.....  
pet - - ing.....  
SOPRANOS.  
So court - ly.....  
Com - pet - ing.....  
TENOR.  
So court - ly.....  
Com - pet - ing.....  
BASS.  
So court - ly.....  
Com - pet - ing.....  
A  
And he

Y. S.  
&  
M. K.

dou - ble chin has the man - da - rin And his man - ly form is far from thin It's  
sav'd his skin did the man - da - rin... By hav - ing the an - swers sewn with - in... His



Y. S.  
&  
M. K.

(LI.)

port - ly.....  
pleat - ing.....For he is the man - da - lin He  
But though he's a man - da - lin HisIt's port - ly.....  
His pleat - ing.....da - lin  
da - linIt's port - ly.....  
His pleat - ing.....da - lin  
da - linIt's port - ly.....  
His pleat - ing.....da - lin  
da - lin

L.

lu-lee our hap-py valley  
money accounts don't tallyAnd I Am Li His sly And wi-ly Pli-vate Sec-le-taly  
For I Am Li His sly And wi-ly Pli-vate Sec-le-taly

(ALL &amp; CHORUS.)

For  
ForFor  
ForFor  
For

he is the man - da - rin da - rin A girl would like to  
 he is the man - da - rin da - rin That makes us fetch and

he is the man - da - rin da - rin A girl would like to  
 he is the man - da - rin da - rin That makes us fetch and

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -  
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -  
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -

mar-ry That's why We try To buy Up Li His pri - vate Sec - re -  
 car-ry That's why We try To buy Up Li His pri - vate Sec - re -



[illegible]

**DANCE.**

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is divided into four measures. The melody consists of eighth and quarter notes, while the accompaniment uses chords and single notes. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of five measures. The first measure has a piano (p) dynamic marking. The second measure has a forte (f) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a forte (f) dynamic marking. The fifth measure has a piano (p) dynamic marking. The score is written in a simple, clear style with a large font for the notes and a small font for the dynamics.

The image shows a musical score for a piece titled "The Bird Song" by George F. Root, Jr. The score is written on a single system with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece ends with a "Fine." marking.

# Nº 3. SONG—(DUDLEY.) "THE LADY'S MAID"

Music by LIONEL MONCKTON.

Allegretto.

VOICE.

PIANO.

1. A  
2. Her  
3. And

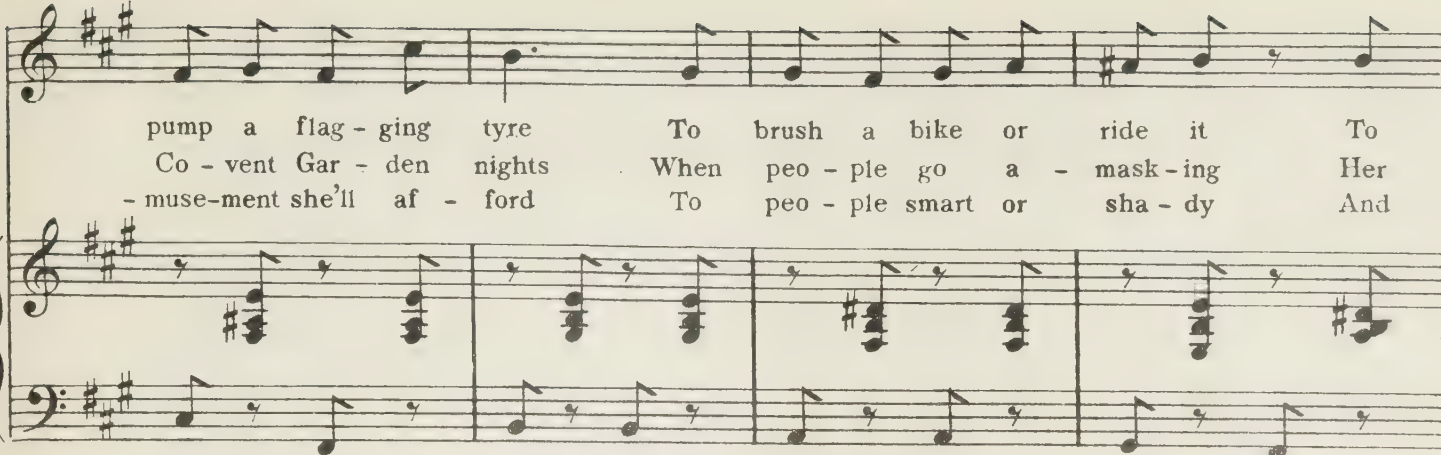
D.

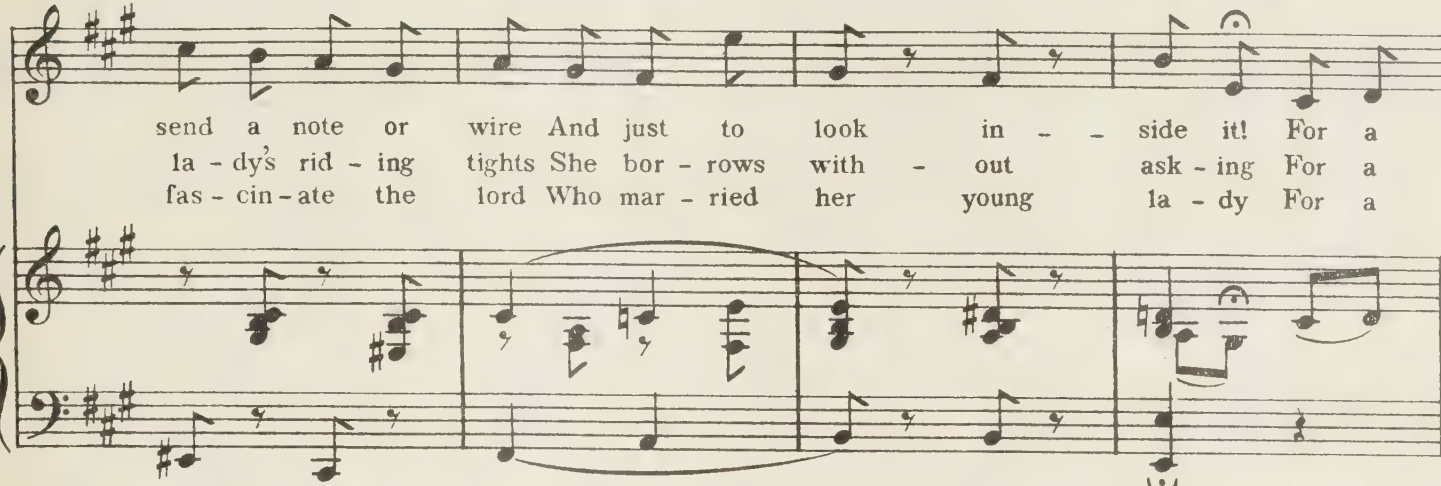
mo - dern la - dy's maid Who serves a mo - dern la - dy Has  
mis - tres - s's cos - tumes With per - fect taste she choos - es She  
if she is dis - miss'd For fail - ing in her du - ty She'll

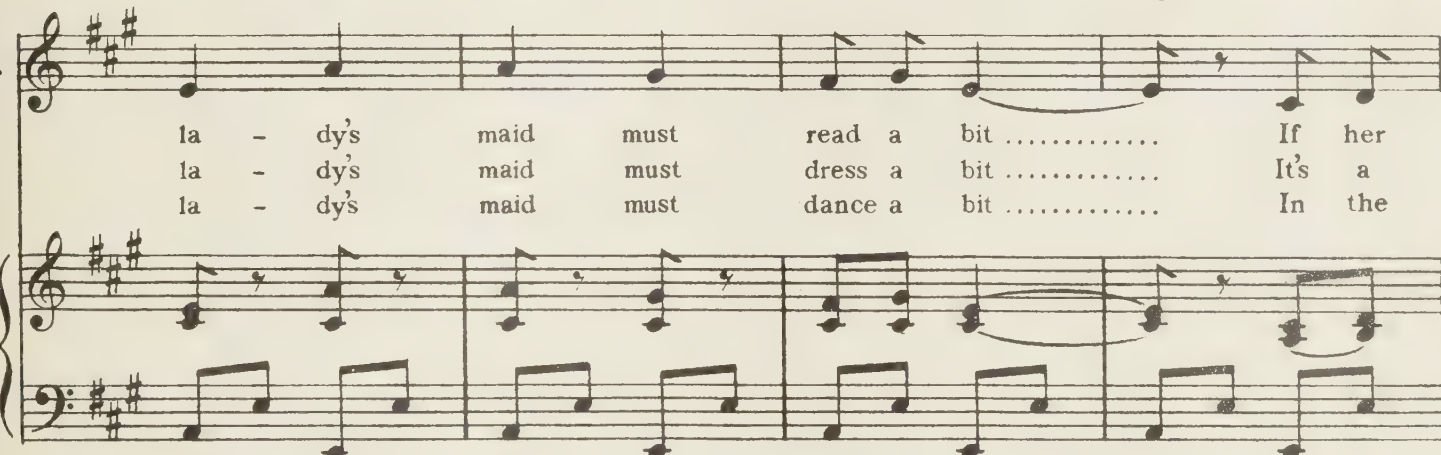
D.

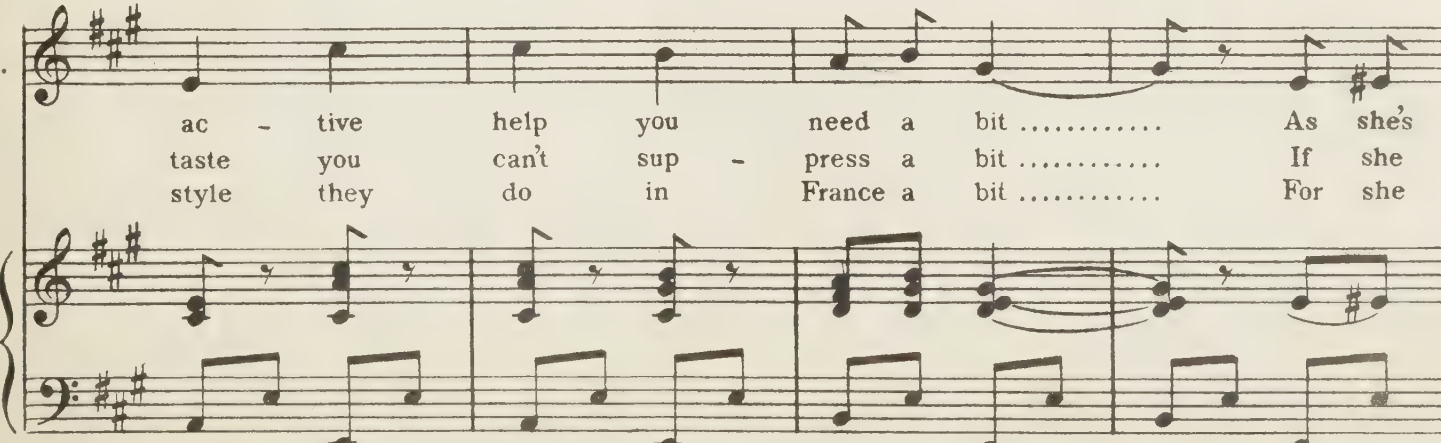
got to know her trade In Nine - teen Hun - dred A. D. To  
us - es her per - fumes And wears her smart - est blous - es On  
turn a vo - cal - ist Of un - sus - pect - ed beau - ty A

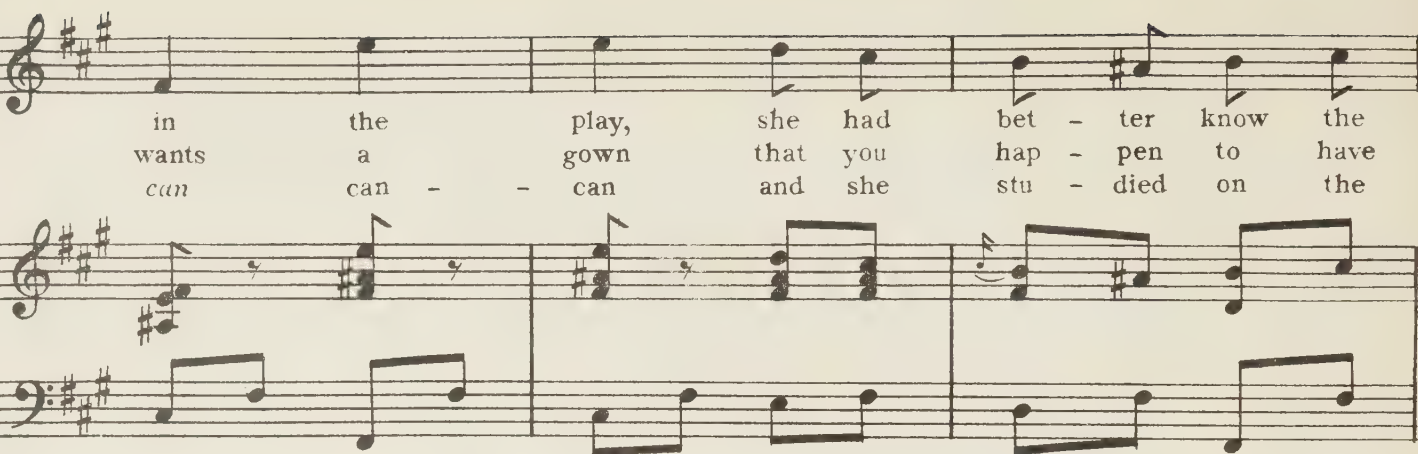


D.  pump a flag - ging tyre To brush a bike or ride it To  
Co - vent Gar - den nights When peo - ple go a - mask - ing Her  
- muse - ment she'll af - ford To peo - ple smart or sha - dy And

D.  send a note or wire And just to look in - - side it! For a  
la - dy's rid - ing tights She bor - rows with - out ask - ing For a  
fas - cin - ate the lord Who mar - ried her young la - dy For a

D.  la - dy's maid must read a bit ..... If her  
la - dy's maid must dress a bit ..... It's a  
la - dy's maid must dance a bit ..... In the

D.  ac - tive help you need a bit ..... As she's  
taste you can't sup - press a bit ..... If she  
style they do in France a bit ..... For she

D. 

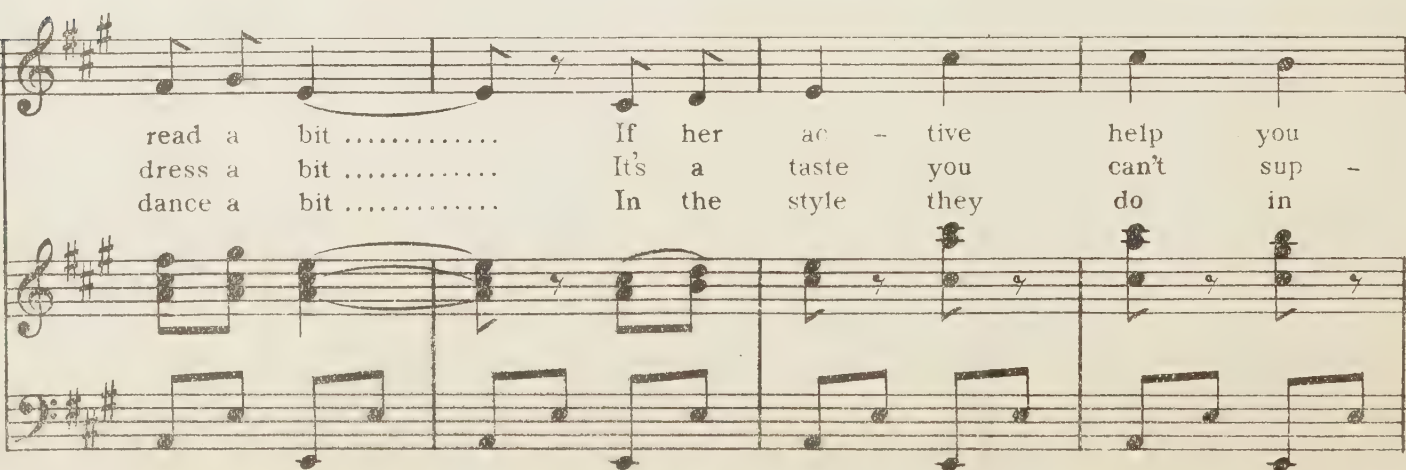
in the play, she had bet - ter know the  
wants a gown that you hap - pen to have  
can can - - can and she stu - died on the

D. 

plot, You must let her read a lit - tle or she'll  
got You must let her wear a lit - tle or she'll  
spot You must let her kick a lit - tle or she's

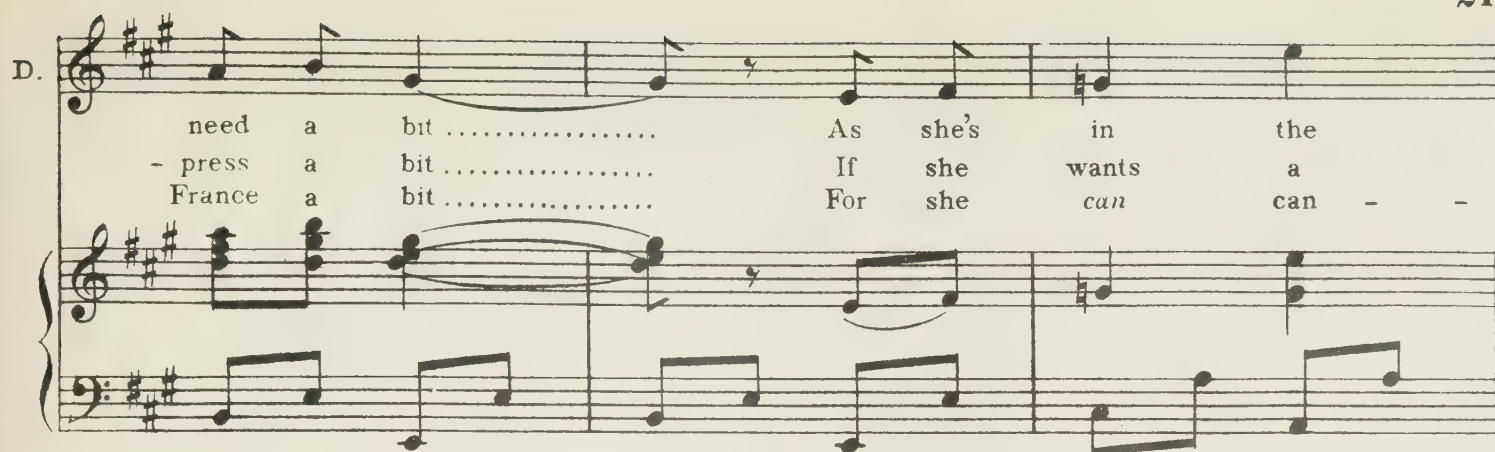
D. 

want to read a lot! For a la - dy's maid must  
want to wear a lot! For a la - dy's maid must  
sure to kick a lot! For a la - dy's maid must

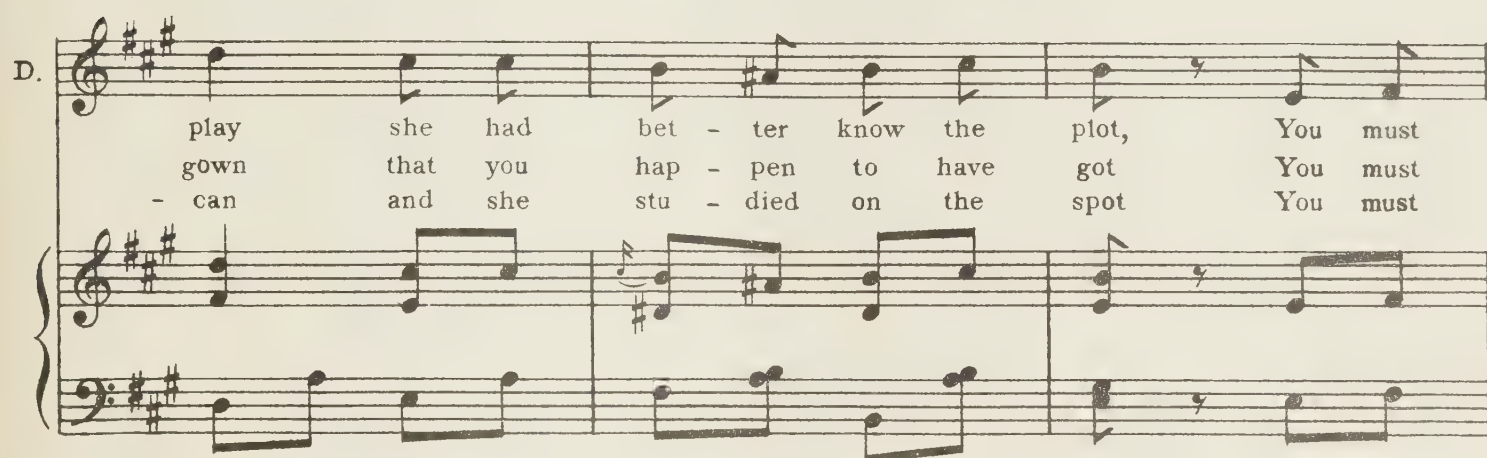
D. 

read a bit ..... If her ac - tive help you  
dress a bit ..... It's a taste you can't sup -  
dance a bit ..... In the style they do in

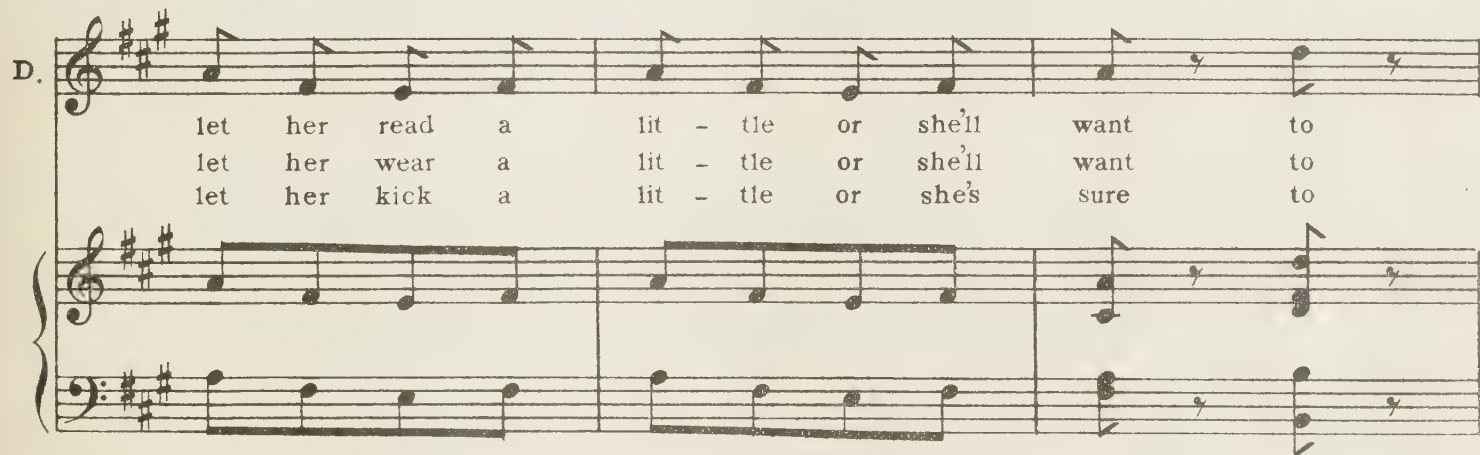


D. 

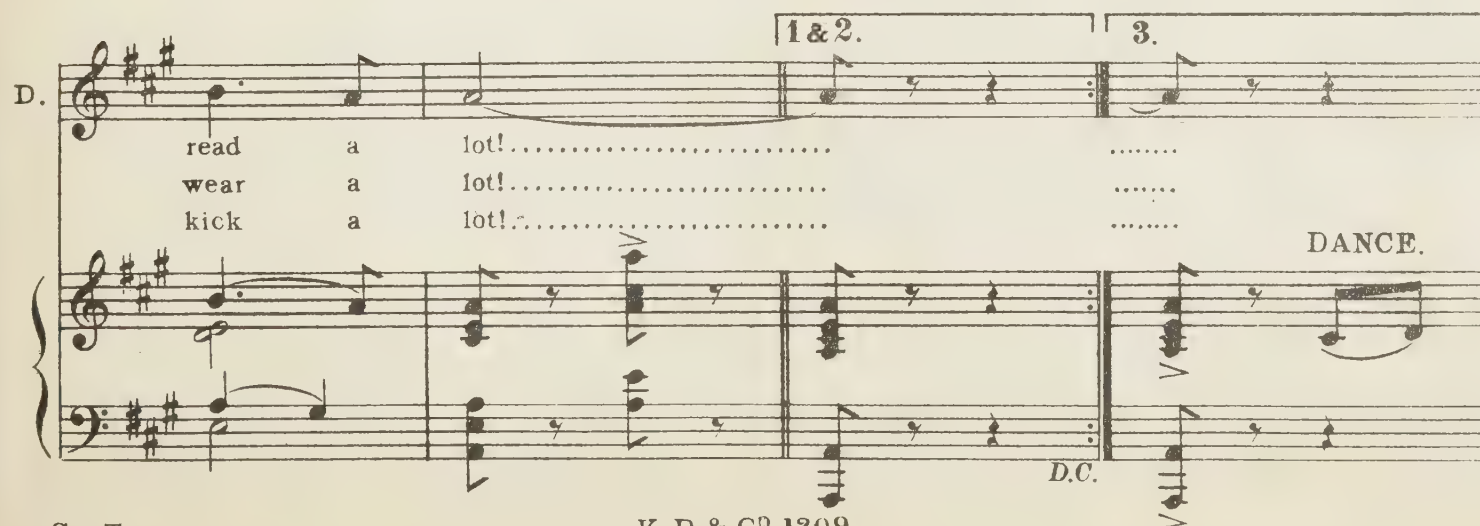
need a bit ..... As she's in the  
 - press a bit ..... If she wants a  
 France a bit ..... For she can can - -

D. 

play she had bet - ter know the plot, You must  
 gown that you hap - pen to have got You must  
 - can and she stu - died on the spot You must

D. 

let her read a lit - tle or she'll want to  
 let her wear a lit - tle or she'll want to  
 let her kick a lit - tle or she's sure to

D. 

read a lot! .....  
 wear a lot! .....  
 kick a lot! .....  
 DANCE.  
 D.C.

The musical score consists of seven systems of grand staves. The key signature is D major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf*. The piece concludes with a double bar line and a repeat sign.



# Nº 4. SONG— (POPPY.) "A POSY FROM OVER THE SEA."

Andante con moto.

VOICE.

PIANO.

*mf*

*dim.*

*p*

1. Once I was free to roam      Ov - er the fields at  
 2. Beau - ti - ful gar - dens here      Change with the chang - ing

home year, Watch - ing the grass - es sway - ing Break in - to  
They have no flow'r to show me Such as my

flow'rs like foam If I could have my will  
heart holds dear! Strangeare the blooms that fall

I'd be in Eng - land still Af - ter the cow - slips  
Ov - er the trel - lis'd wall, Beau - ty a - round, be -

stray - ing Ov - er the gras - sy hill!  
- low me, Ne - ver the best ..... of all!



## Valse lento.

Ah, could the breeze or the bee..... Bring back the sweet-ness to me.....

The first system of the musical score for 'Valse lento.' It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, key of B-flat major, and features a melody with a long note on 'bee' and a phrase 'Bring back the sweet-ness to me'. The piano accompaniment has a steady bass line and chords in the right hand.

Breath of a ro - sy wild flow-er po - sy A po - sy from ov-er the sea!.....

The second system continues the melody. The vocal line has a phrase 'Breath of a ro - sy wild flow-er' and 'A po - sy from ov-er the sea!'. The piano accompaniment continues with similar harmonic support.

Blos-soms a - blaze on the tree..... What is their splen-dour to me?.....

The third system features the vocal line singing 'Blos-soms a - blaze on the tree' and 'What is their splen-dour to me?'. The piano accompaniment provides a consistent harmonic background.

Give me the ro - sy sweet lit-tle po - sy A po - sy from ov-er the sea.....

The fourth system concludes the piece. The vocal line sings 'Give me the ro - sy sweet lit-tle po - sy A po - sy from ov-er the sea'. The piano accompaniment ends with a final chord. A first ending bracket is visible above the final measure of the vocal line.

2.

sea From ov - er the

sea From ov - er the

sea .....

Ad.

.....



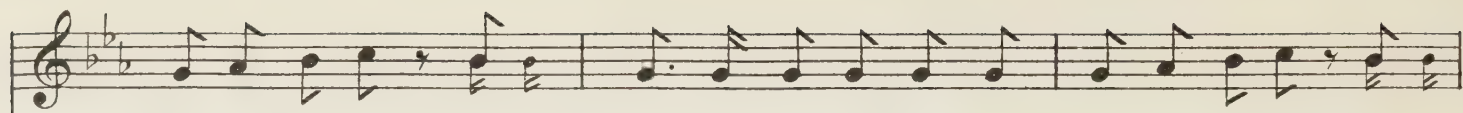
# Nº 5. SONG — (YEN HOW & WIVES.) "SIX LITTLE WIVES."

*Allegretto.*

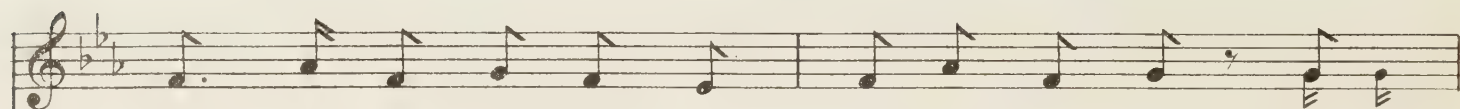
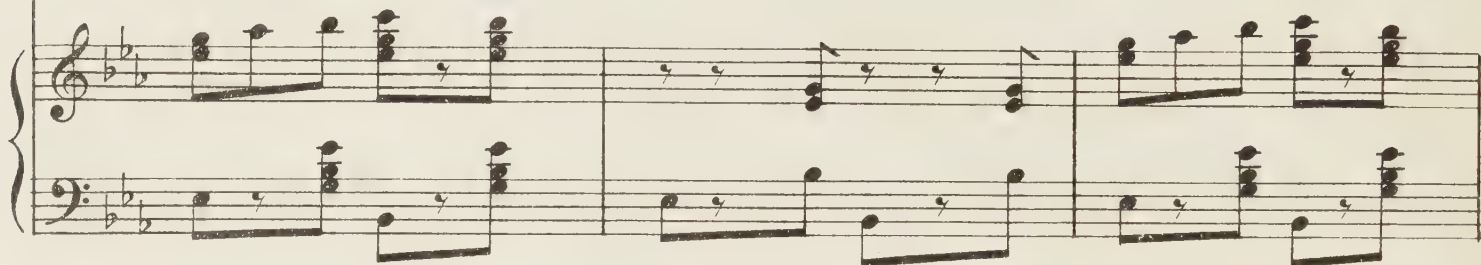
PIANO.

(YEN HOW.)

1. Oh, my name is Yen How— I'm a
2. But I nev - er for - get— when my
3. Though a hair of their heads it would
4. Of..... course they're the six lit - tle
5. They are beau - ti - ful girls and they're
6. And..... if when my fa - vours are
7. But of one lit - tle wife I shall



Man-dar - in great, And this is my fa-mous um - brei - la of state, And  
 tem-per they vex— That my six lit - tle dar-lings have six lit - tle necks; So its  
 pain me to hurt, Yet I fear there is one who's a bit of a flirt, And  
 wivesthat I love, And sus - pi - cion I *think* they're com - plete-ly a-bove But if  
 all ve - ry young, But each of my six lit - tle wives had a tongue, If their  
 shower'd on two, Those two take to fight-ing—as two wo-men do, There's  
 wea-ry, I fear, So the last of the six will in time dis - ap-pear, And Yen



these are the robes that my of - fice con - trives, And  
 pos - si - ble quite, when a - gain I ar - rive, That these  
 if I should catch her at a - ny - thing more, Then my  
 a - ny - thing wrong I should hap - pen to see I shall  
 chat - ter an - noys, I must put on the screw, And my  
 one thing a - lone that re - mains to be done— My  
 How will be seen—if her loss he sur - vives— Start-ing



(WIVES.)

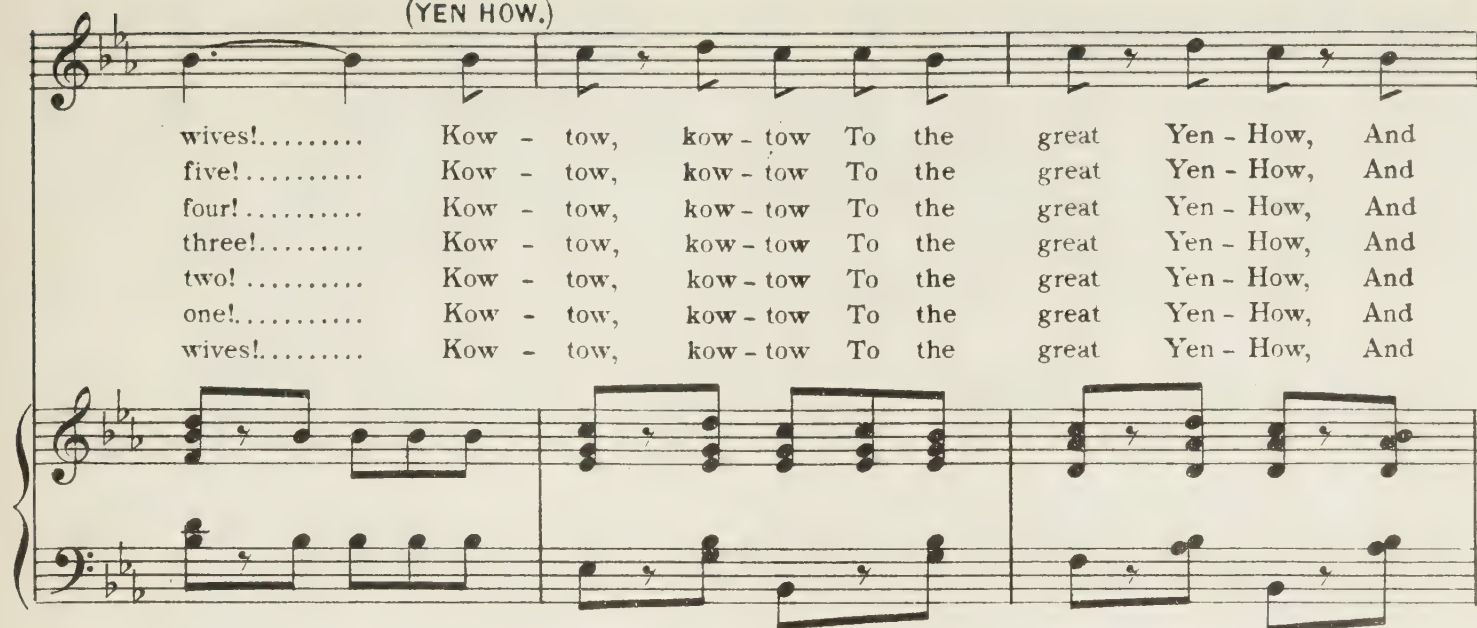


*these*, if you please, are my six lit - tle wives. Yes, we are his six lit - tle  
 six lit - tle wo - men will on - ly be five! A - las we shall on - ly be  
 six lit - tle pets I must li - mit to four. His pets he will li - mit to  
 or - der a fur - ther re - duc-tion to three. A fur - ther re - duc-tion to  
 talk - a - tive pop - pets will dwin-dle to two! His pop - pets will dwin-dle to  
 dove - cot in fu - ture must on - ly hold *one*! His dove-cot will on - ly hold  
 bus - 'ness a - gain with a do - zen new wives! Oh, *think* of a do - zen new

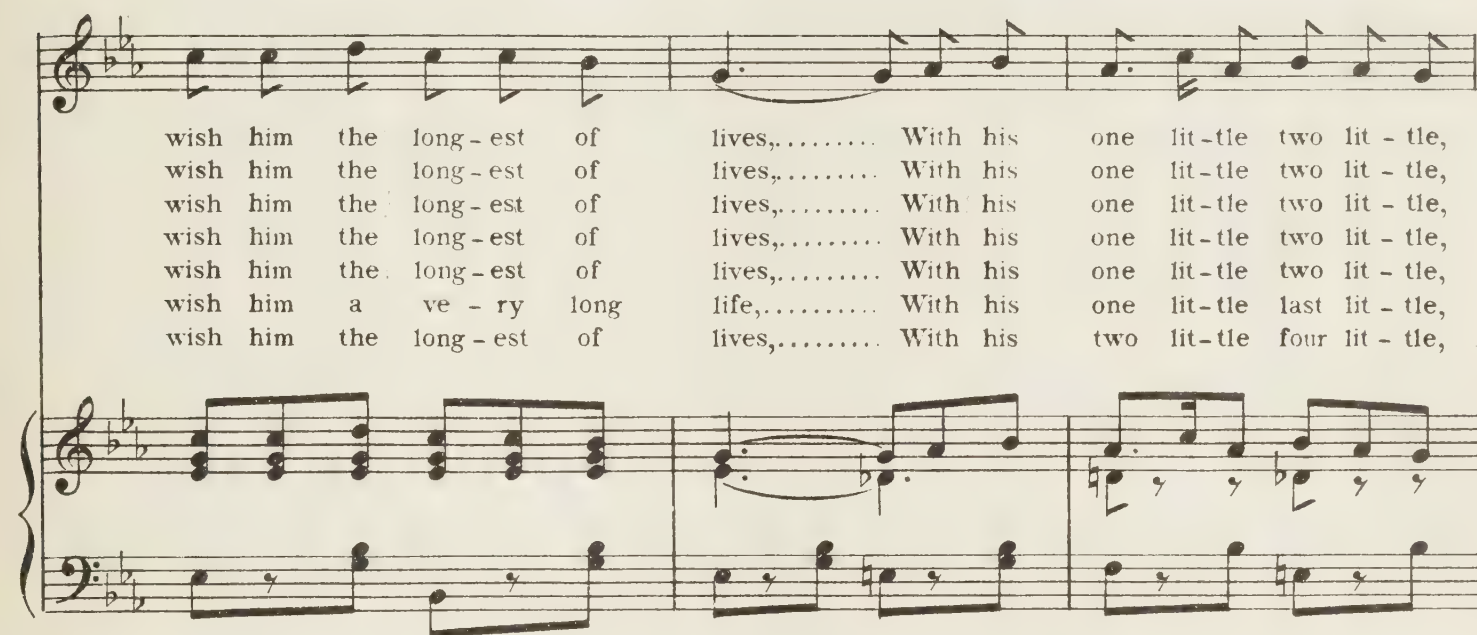




## (YEN HOW.)



wives!..... Kow - tow, kow - tow To the great Yen - How, And  
 five!..... Kow - tow, kow - tow To the great Yen - How, And  
 four!..... Kow - tow, kow - tow To the great Yen - How, And  
 three!..... Kow - tow, kow - tow To the great Yen - How, And  
 two!..... Kow - tow, kow - tow To the great Yen - How, And  
 one!..... Kow - tow, kow - tow To the great Yen - How, And  
 wives!..... Kow - tow, kow - tow To the great Yen - How, And



wish him the long - est of lives,..... With his one lit - tle two lit - tle,  
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,  
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,  
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,  
 wish him the long - est of lives,..... With his one lit - tle two lit - tle,  
 wish him a ve - ry long life,..... With his one lit - tle last lit - tle,  
 wish him the long - est of lives,..... With his two lit - tle four lit - tle,



three lit - tle four lit - tle, Five lit - tle, six lit - tle wives!..... Kow -  
 three lit - tle four lit - tle, Five lit - tle, live lit - tle wives!..... Kow -  
 three lit - tle four lit - tle, Left lit - tle, live lit - tle wives!..... Kow -  
 three lit - tle lone lit - tle, Left lit - tle, live lit - tle wives!..... Kow -  
 lorn lit - tle lone lit - tle, Left lit - tle, live lit - tle wives!..... Kow -  
 lorn lit - tle lone lit - tle, Left lit - tle, live lit - tle wife!..... Kow -  
 six lit - tle eight lit - tle, Ten lit - tle, twelve lit - tle wives!..... Kow -

## (WIVES.)

- tow, kow - tow To the great Yen How, And wish him the long - est of  
 - tow, kow - tow To the great Yen How, And wish him the long - est of  
 - tow, kow - tow To the great Yen How, And wish him the long - est of  
 - tow, kow - tow To the great Yen How, And wish him the long - est of  
 - tow, kow - tow To the great Yen How, And wish him the long - est of  
 - tow, kow - tow To the great Yen How, And wish him a ve - ry long  
 - tow, kow - tow To the great Yen How, And wish him the long - est of

(YEN HOW.)

lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,  
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,  
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, four lit - tle,  
 lives,..... With his one lit - tle, two lit - tle, three lit - tle, lone lit - tle,  
 lives,..... With his one lit - tle, two lit - tle, lone lit - tle, lone lit - tle,  
 life,..... With his one lit - tle, last lit - tle, lone lit - tle, lone lit - tle,  
 lives,..... With his two lit - tle, four lit - tle, six lit - tle, eight lit - tle,

1. 2. 3. 4. 5 & 6. 7.

Five lit - tle, six lit - tle wives!  
 Five lit - tle, live lit - tle wives!  
 Left lit - tle, live lit - tle wives!  
 Left lit - tle, live lit - tle wives!  
 Left lit - tle, live lit - tle wives!  
 Left lit - tle, live lit - tle wives!  
 Ten lit - tle, twelve lit - tle wives!



# Nº 6. SONG— (SAN TOY.) "THE PETALS OF THE PLUM TREE."

Moderato.

VOICE.

1. Where the  
2. In the

PIANO.

con - fi - dent as - su - rance he dis - play'd. So her hap - py lit - tle heart she cho - seto  
whis - per'd and a - wait - ed her re - ply! Then the lit - tle maid of Chi - na peep'd a -

har - den, And she said "I can - not love till summer comes" Chop!  
- round her, And she kiss'd him and she held him ve - ry fast - Chop!

*rall.*  
Chop! He saw the petals drop, And he knew it was too ear - ly for the  
Chop! The plums began to drop, And he knew that they were ripe for him at

*a tempo meno mosso.*  
plums. } When the lan - terns were a - light In the pur - ple of the night You could  
last. }



oft - en find him flirting un - der some tree; But his heart was ev - er set On the

lit - tle maid he met By the pat - ter of the petals of the plum tree.

D.C.

*2<sup>nd</sup> time only.*

By the patter of the petals

*poco accel. poco rit.*

of the plum tree.

*pp*

*8va*

N<sup>o</sup> 7. DUET — (SAN TOY & BOBBIE.) "A. B. C."

Tempo di Gavotte.

PIANO.

(SAN TOY.)

S.T. O my lov - er you are clev - er But you've  
Can I choose but love you dear - ly When so

(BOBBIE.)

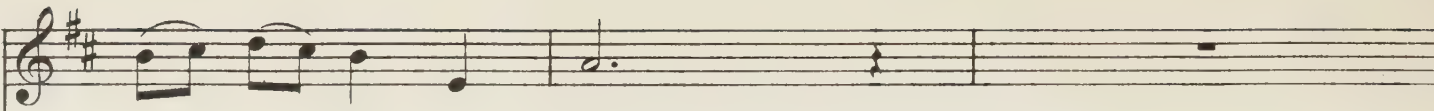
B.

S.T. nev - er taught me yet All the let - ters il - lus -  
clear - ly you ex - plain English al - pha - bet that

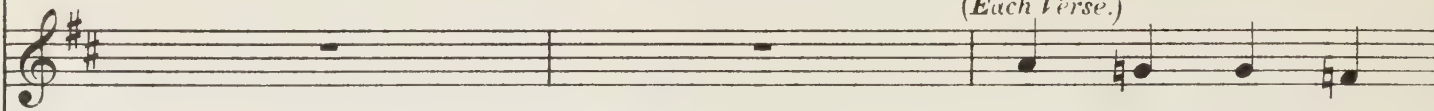
B.




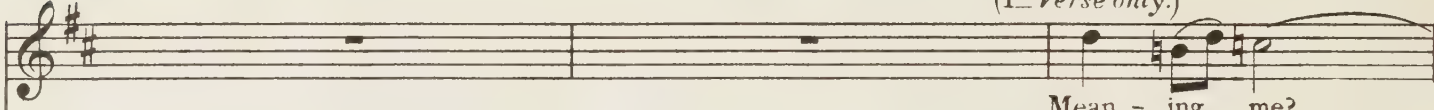


S.T.  bet - ter.... show me how.  
my.... ones, may I ask?

(Each Verse.)

B.  A for Al - mond  
H for Hearts in

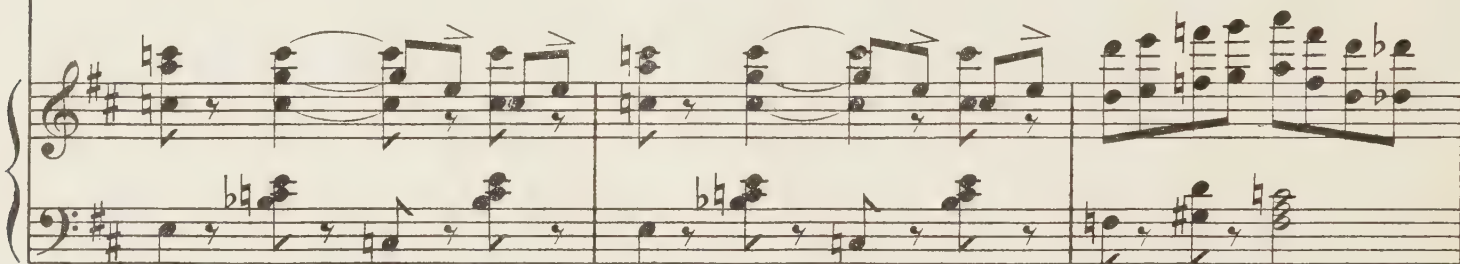


S.T.  Mean - ing... me?.....

(1<sup>st</sup> Verse only.)

B.  eyes love - la - den B for Beau - ty  
sweet con - sent - ing I for I - die hours of bliss


(2<sup>nd</sup> Verse only.)




S.T. 

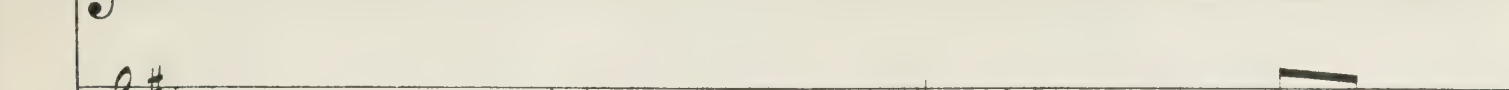
(Each Verse.)


B.  C for charm - ing Chin - ese maid - en My... De - light - the  
J for Jeal - ous Jars tor - ment - ing K.... for Kiss - es

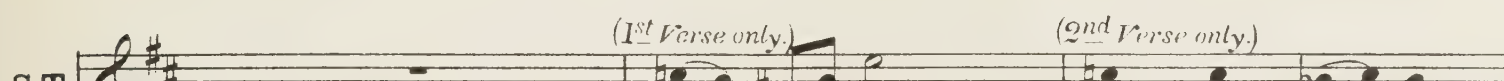


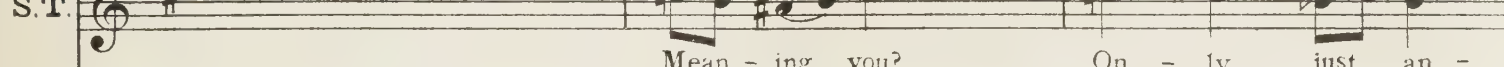


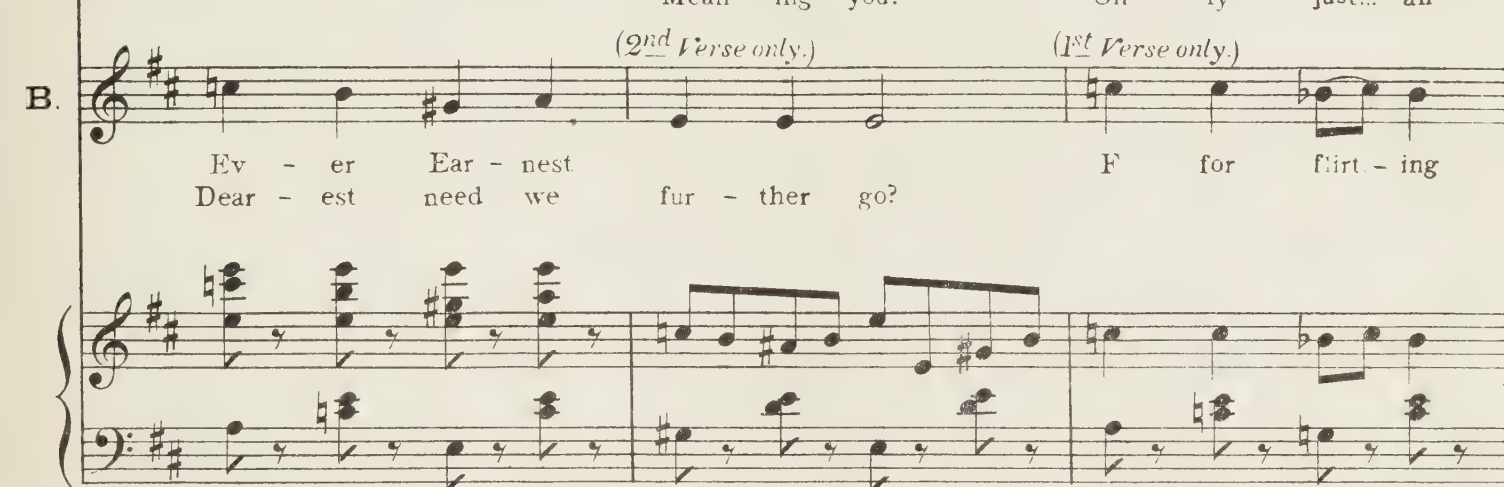
S.T. 

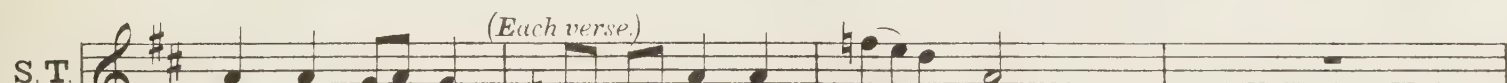
B.  word for... D. E for Eng - lish youth... En - treat - ing,  
 pause at this! L for Love! There's no - thing bet - ter!

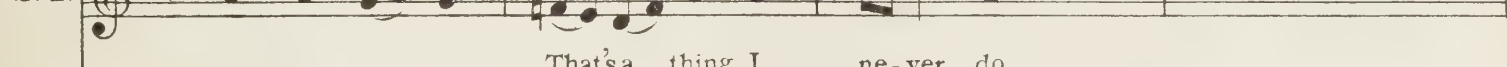


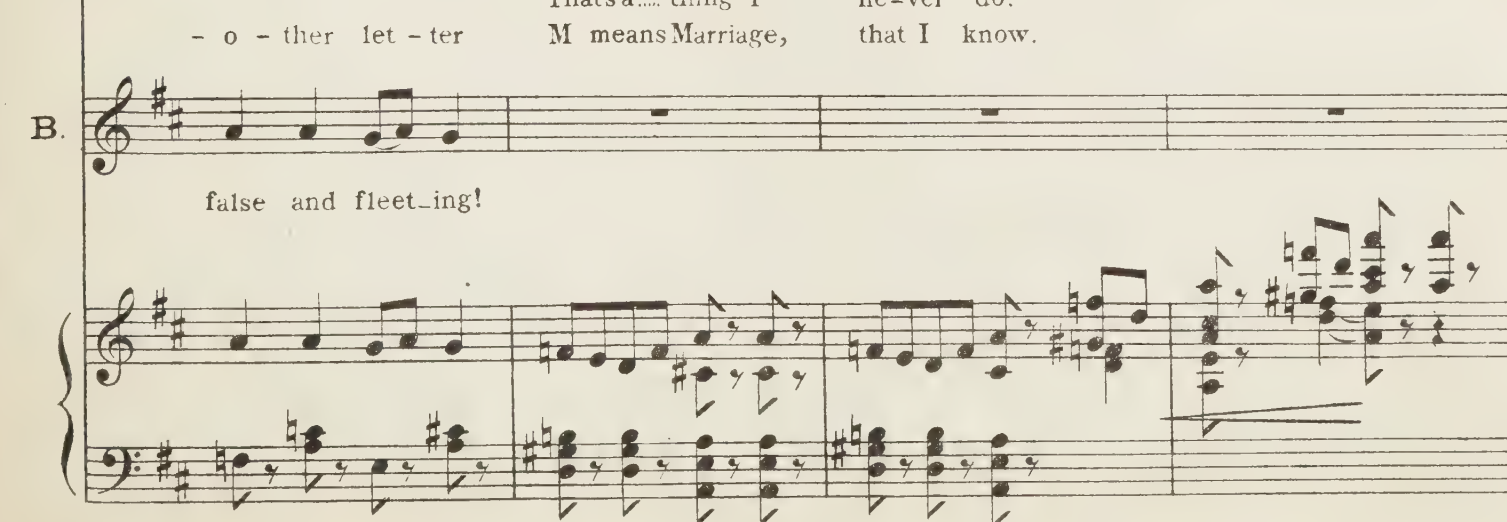
S.T.  (1<sup>st</sup> Verse only.) (2<sup>nd</sup> Verse only.)  
 Mean - ing you? On - ly just... an -

B.  (2<sup>nd</sup> Verse only.) (1<sup>st</sup> Verse only.)  
 Ev - er Ear - nest F for flirt - ing  
 Dear - est need we fur - ther go?



S.T.  (Each verse.)  
 - o - ther let - ter That's a... thing I ne-ver do.  
 M means Marriage, that I know.

B.  false and fleet-ing!



(Each verse.)

S.T. Loves a... fa - mous . spell - ing mas - ter, Pret - ty....

B. Loves a fa - mous spell - ing mas - ter, Pret - ty

*dim.*

S.T. maid - ens all... a - gree None can teach a pu - pil

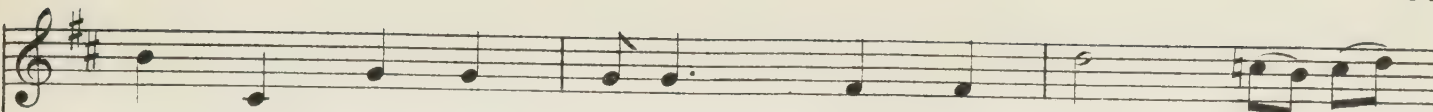
B. maid - ens all a - gree None can teach a pu - pil


S.T. fast - er How.. to... learn her A... B... C! Ten - der words of ex - plan -

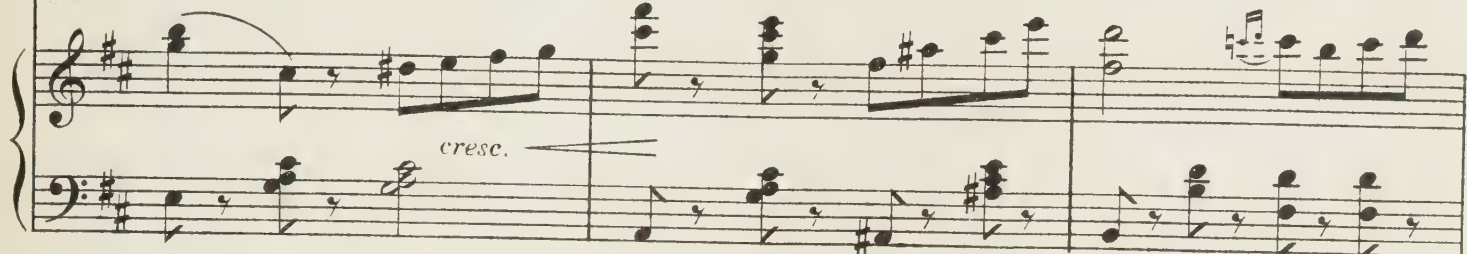
B. fast - er How to learn her A B C! Ten - der words of ex - plan -

*p*



S.T.  - a - tion, Ob - ject les - sons two or three, Soon com -

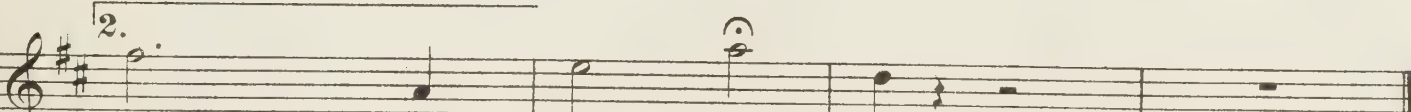
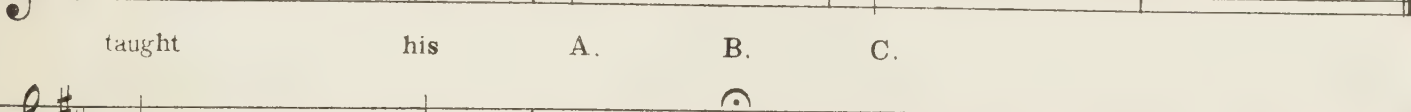
B.  - a - tion, Ob - ject les - sons two or three, Soon com -

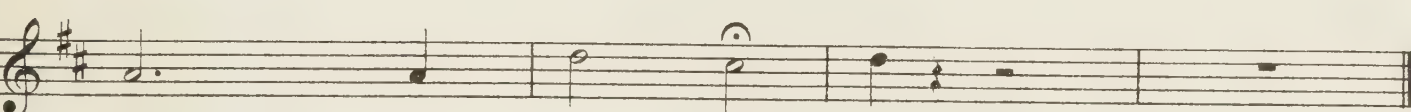
 *cresc.*


S.T.  1.  - plete her ed - u - ca - tion— Love has taught his A. B. C.

B.  - plete her ed - u - ca - tion— Love has taught his A. B. C.

 *f*

S.T.  2.  taught his A. B. C.

B.  taught his A. B. C.



## Nº 8. CONCERTED NUMBER — "THE MOON."

Tempo di Valse.

PIANO.

(SAN TOY.)

Have you heard there's a

S.T.

girl in the moon? I have

SOPRANOS I &amp; II.

Not a word! How absurd To have girls in the moon.....

TENOR.

ALL  
ENGLISH.

Not a word! How absurd To have girls in the moon.....

BASS.

Not a word! How absurd To have girls in the moon.....



S.T. oft - en been told of her gar - ment of gold And her shim - mer - ing sil - ver

S.T. shoon..... And she car - ries a span - - gl'd fan

*f* So  
*f* So  
*f* So

S.T. But she drops... it when she can On the

fair! Oh, where?  
fair! Oh, where?  
fair! Oh, where?

S.T. ebb and flow of the tide be - low... That follows her like... a

S.T. man. *più lento.* Maid in the moon,

*pp* Take care! Take care!..... *poco rit.*

*pp* Take care! Take care!..... *poco rit.*

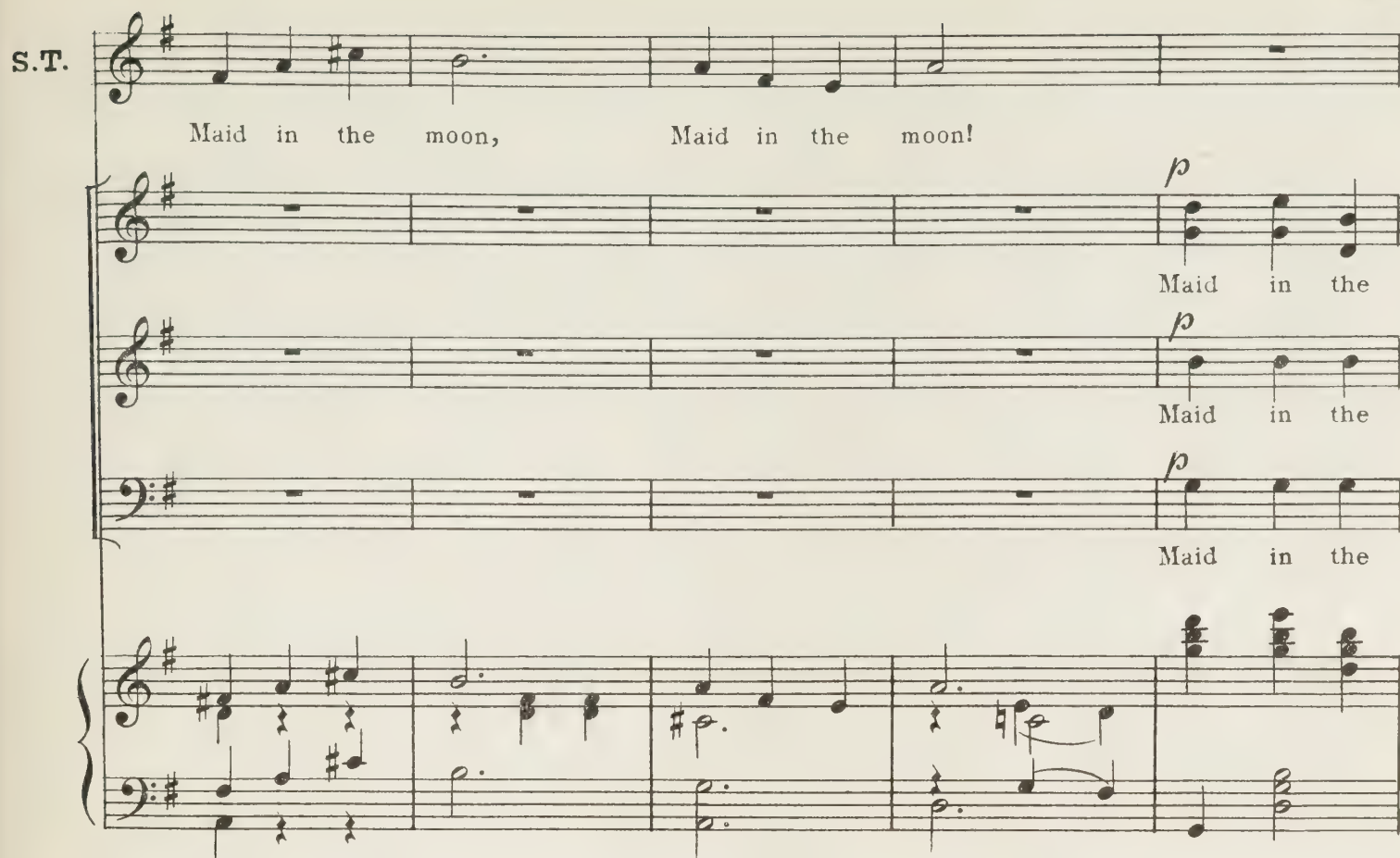
*pp* Take care! Take care!..... *poco rit.*

Take care! Take care!.....

S.T. Maid in the moon, Grant in be - nig - ni - ty Rich - es and

S.T. dig - ni - ty! All that we ask for a hol - i - day boon,




S.T. 

Maid in the moon, Maid in the moon!

*p* Maid in the

*p* Maid in the

*p* Maid in the

S.T. 

moon, Maid in the moon, Grant in be - nig - ni - ty

moon, Maid in the moon, Grant in be - nig - ni - ty

moon, Maid in the moon, Grant in be - nig - ni - ty

S.T.

Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,

Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,

Rich - es and dig - ni - ty; All that we ask for a hol - i - day boon,

S.T.

(BOBBIE.)

Maid in the moon, Maid..... in the moon!..... Do you

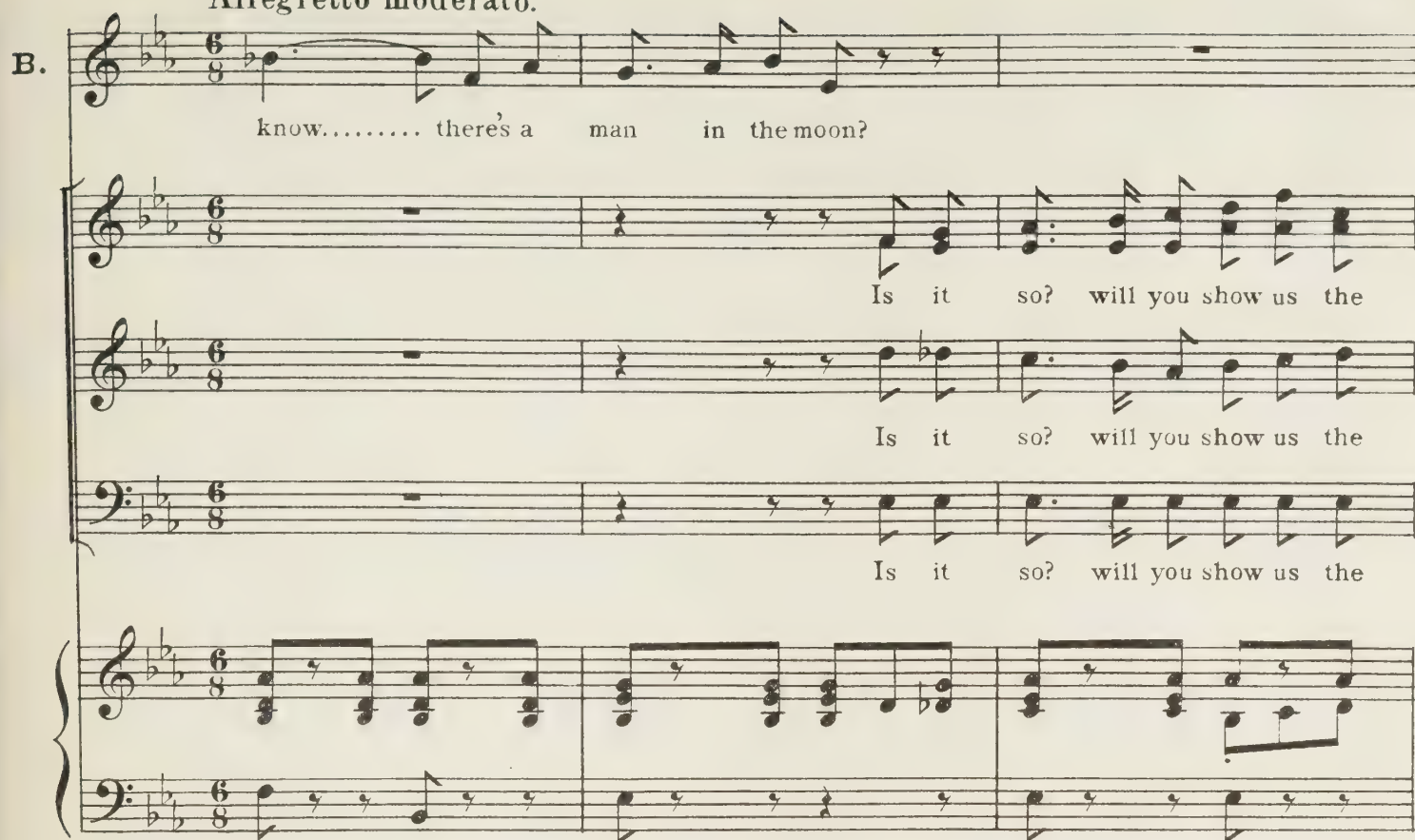
*pp* Maid..... in the moon, in the moon!.....

*pp* Maid..... in the moon, in the moon!.....

*pp* Maid..... in the moon, in the moon!.....



*Allegretto moderato.*

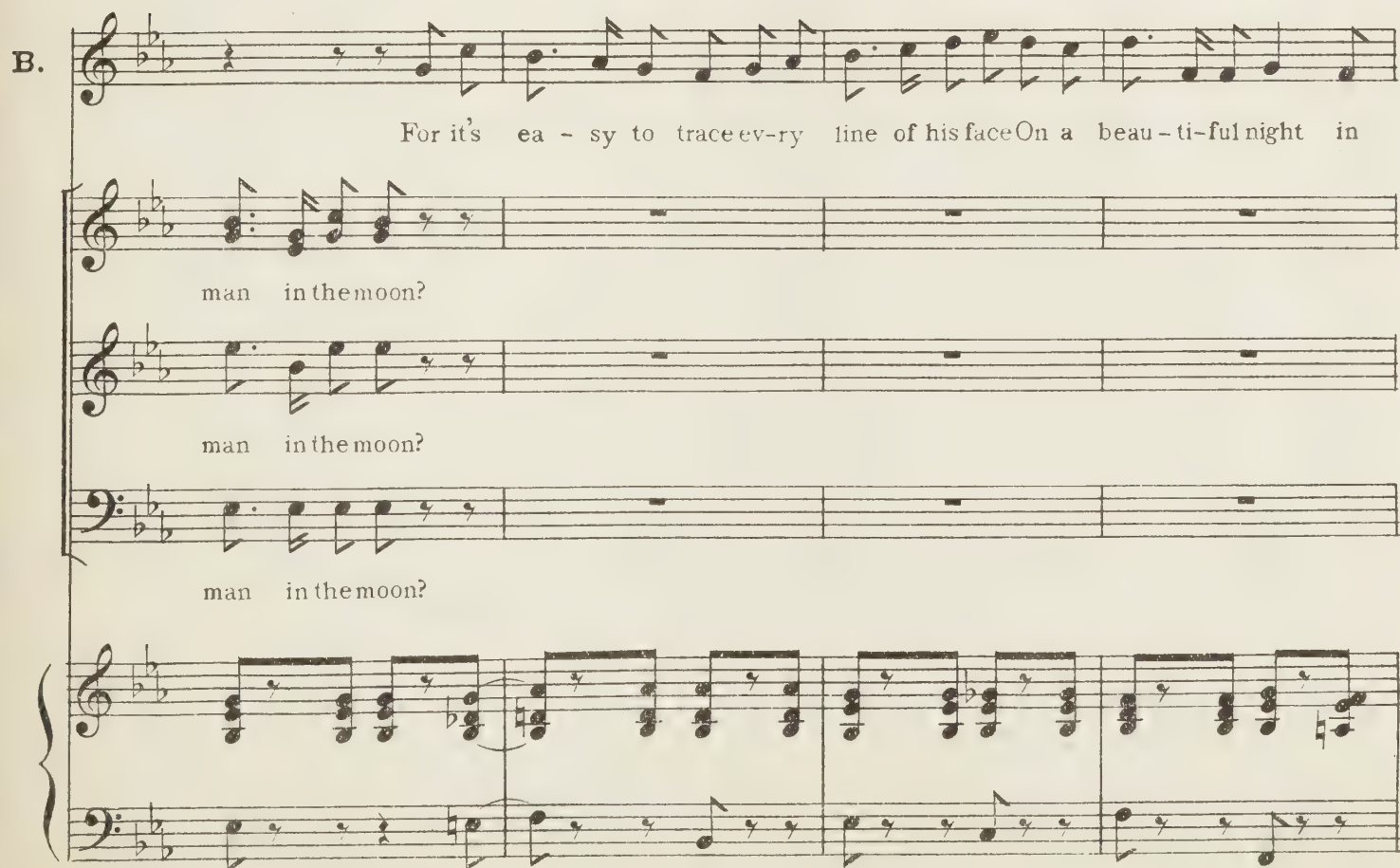
B. 

know..... there's a man in the moon?

Is it so? will you show us the

Is it so? will you show us the

Is it so? will you show us the

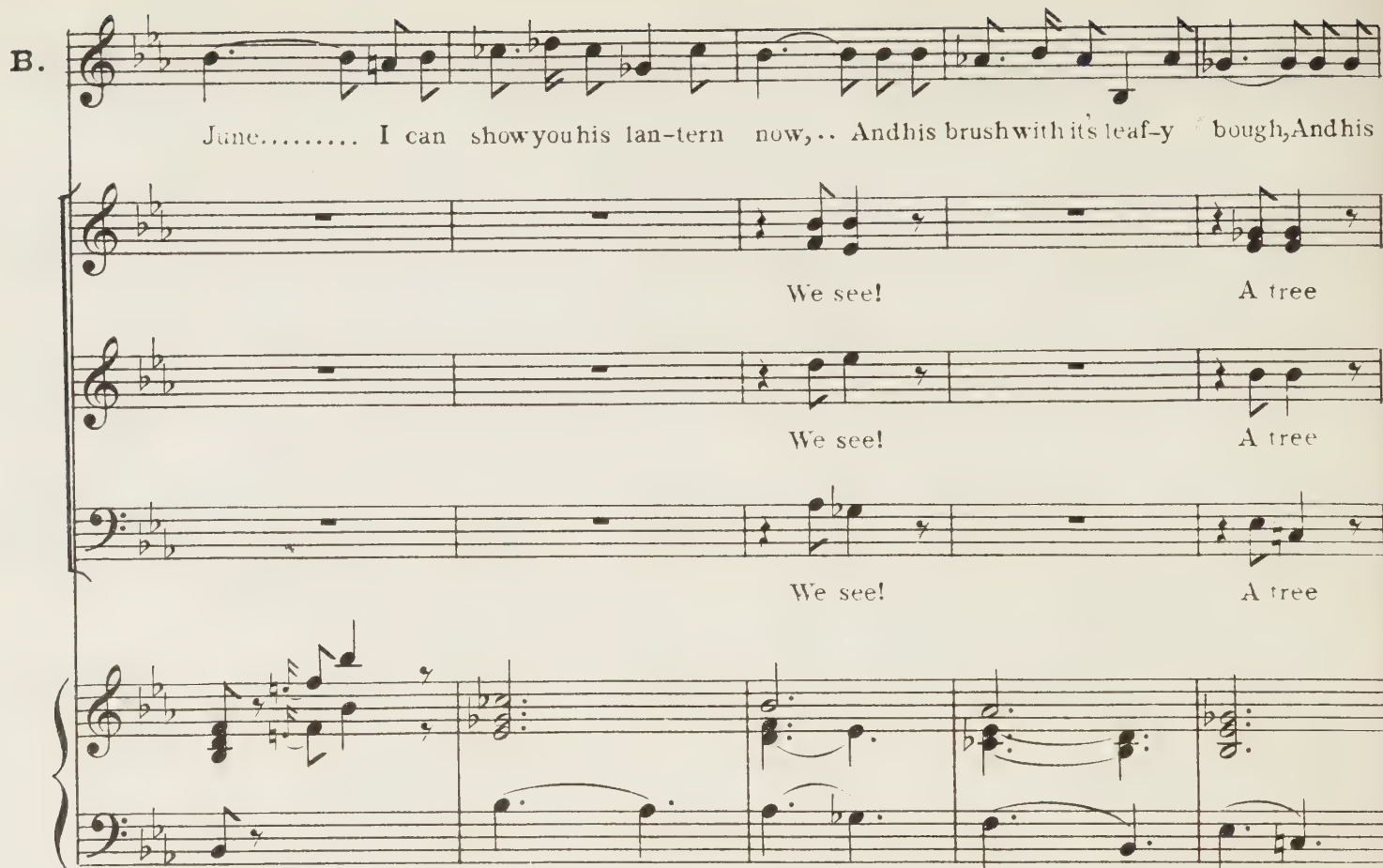
B. 

For it's ea - sy to trace ev - ry line of his face On a beau - ti - ful night in

man in the moon?

man in the moon?

man in the moon?

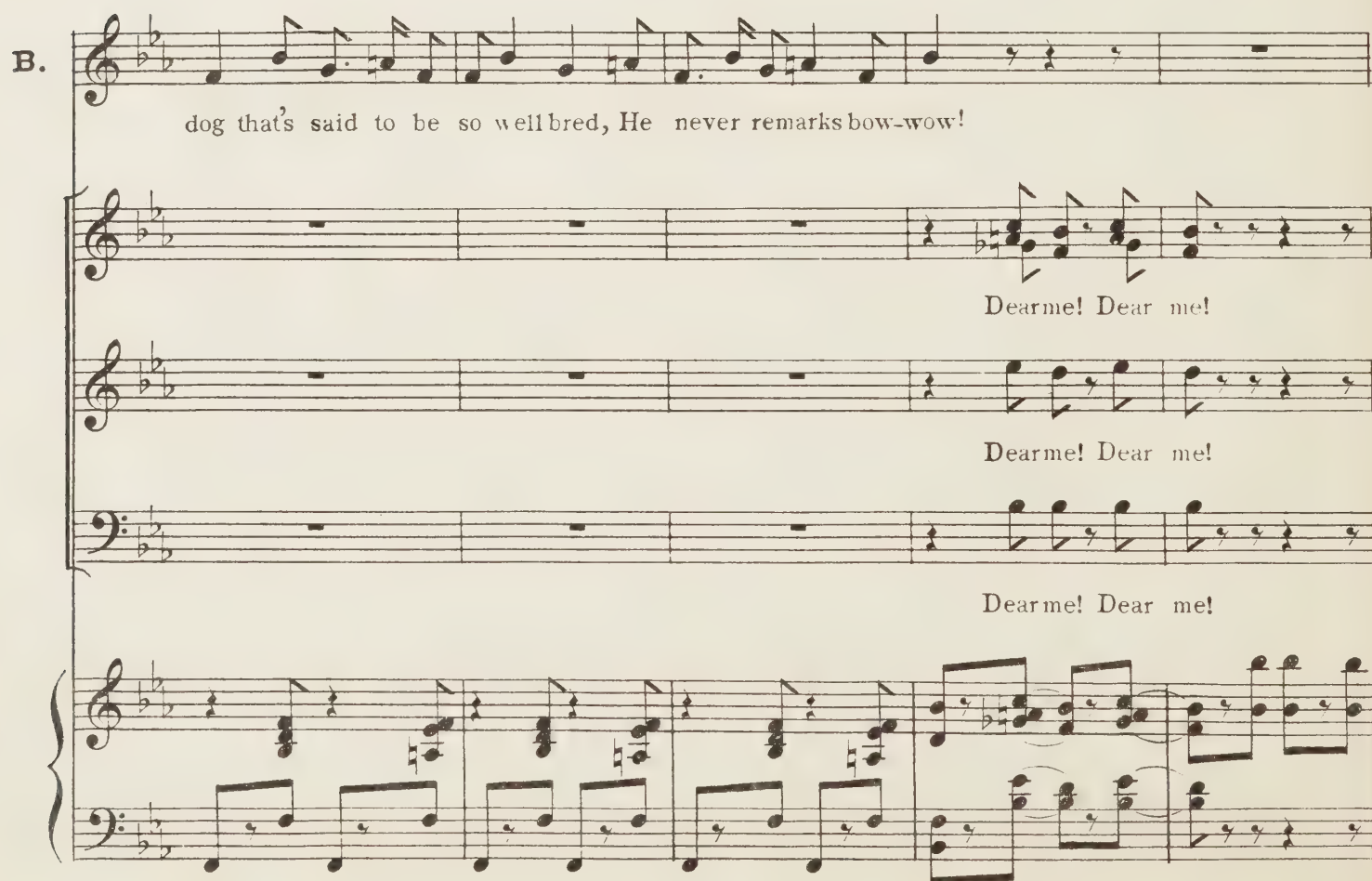
B. 

June..... I can show you his lan-tern now,.. And his brush with its leaf-y bough, And his

We see! A tree

We see! A tree

We see! A tree

B. 

dog that's said to be so wellbred, He never remarks bow-wow!

Dear me! Dear me!

Dear me! Dear me!

Dear me! Dear me!



B.

Moon, moon, Man in the moon Kind-ly at-tend to us, Pack up and send to us

B.

Something of val - ue, Send it soon, Moon, moon, Man in the moon.

Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

Moon, moon, Man in the moon, Kindly at-tend to us, Pack up and send to us

*- do* *f* *p poco rit.*

Some-thing of val - ue, Send it soon, Moon, moon....

*- do* *f* *p poco rit.*

Some-thing of val - ue, Send it soon, Moon, moon....

*- do* *f* *p poco rit.*

Some-thing of val - ue, Send it soon, Moon, moon....

*- do* *p poco rit.*

(POPPY.)

There are

Man..... in the moon.

Man in the moon, in the moon.

Man..... in the moon.

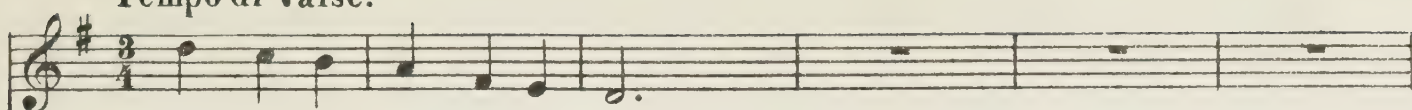
Man..... in the moon.

*colla voce.*



## Tempo di Valse.

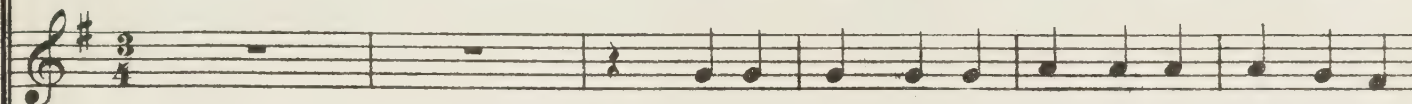
P.



two, I should think, in the moon



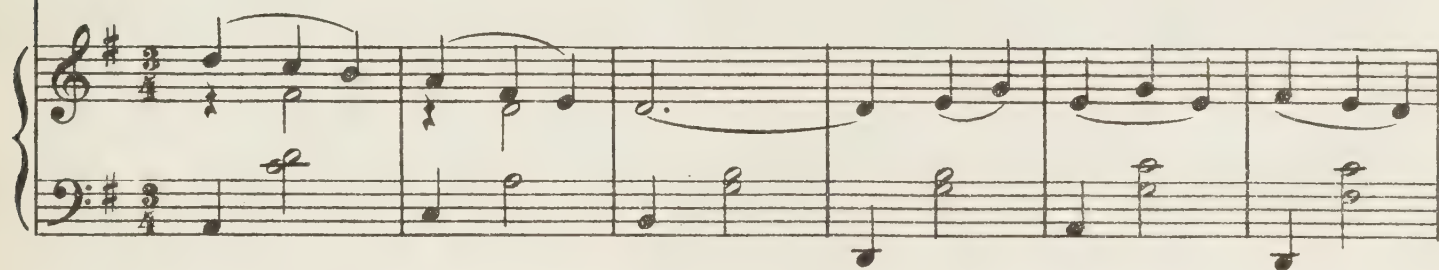
If it's true, will it do to have two in the



If it's true, will it do to have two in the



If it's true, will it do to have two in the



P.



And I think you will own As they're there all a - lone That they ought to be



moon?.....



moon?.....



moon?.....



(DUDLEY.)

P.

mar - ried soon!..... They will live in the sky a - - far -

For

For

For

D.

And be hap-py as mor - - tals are -

And we

aye

They may!

aye

They may!

aye

They may!



D. soon may hope thro' the tel - es - cope For a new lit - tle dou - ble

(SAN TOY.)  
*più lento.*

D. Star! Sweet Ho-ney-moon,

*pp* Hoo - ray! Hoo - ray!..... *poco rit.*

*pp* Hoo - ray! Hoo - ray!..... *poco rit.*

*pp* Hoo - ray! Hoo - ray!..... *poco rit.*

*poco rit.* *più lento.*

S.T. Sweet Ho-ney-moon, Shin-ing a - bove for us Show us your love for us

*più lento.*

S.T. Drop us a gift from your fai - ry bal - loon, Sweet Ho - ney - moon,

*più lento.*

S.T. Sweet Ho - ney - moon!

*p* Sweet Ho - ney - moon, Sweet Ho - ney - moon,

*p* Sweet Ho - ney - moon, Sweet Ho - ney - moon,

*p* Sweet Ho - ney - moon, Sweet Ho - ney - moon,

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your

Shin - ing a - bove for us, Show us your love for us, Drop us a gift from your



S.T.

Sweet Ho - ney - moon, Sweet....

*pp*

fai - ry bal - loon, Sweet..... Ho - ney - moon,

*pp*

fai - ry bal - loon, Sweet..... Ho - ney - moon,

*pp*

fai - ry bal - loon, Sweet..... Ho - ney - moon,

S.T.

*dim.*

..... Ho - ney - moon!.....

*dim.*

Ho - ney - moon!.....

*dim.*

Ho - ney - moon!.....

*dim.*

Ho - ney - moon!.....

*pp*

*Red.* \* *Red.* \* *Red.*

*ppp*

\* *Red.* \* *Red.* \*

# Nº 9. QUARTETTE — (POPPY, DUDLEY, TUCKER & LI.) "PYNKA PONG?"

Moderato.

PIANO.

The piano introduction consists of two staves in G major and 2/4 time. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

(POPPY.) You can-not think how dull it is Where fashion plates are nul-li-ties, I'm

(DUDLEY.)

(LI.)

(PRESTON.)

(TUCKER.)

(MAX.)

The piano accompaniment continues with a similar rhythmic pattern, supporting the vocal lines with chords and single notes.

wast - ing Par - is frocks on Pyn - ka Pong!

PY.

DU.

LI.

PR.

TU.

MA.

Pyn - ka Pong

Pyn - ka Pong

Pyn - ka Pong

Pyn - ka Pong

I

The piano accompaniment continues, providing a harmonic base for the vocal parts.

San Toy.

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K, P & Cº 1309.



PY.  
DU.

LI.  
PR.

TU.  
MA.

ne - ver meet a spe - ci - men Of a - ny of the dres - sy men To

PY.  
DU.

LI.  
PR.

TU.  
MA.

Who be-long  
No

Who be-long  
Who be-long  
Who be-long

Lon - don or to Pa - ris who be - long

PY.

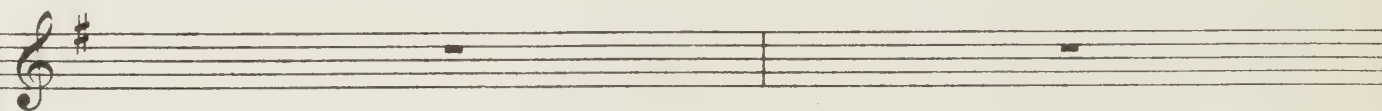
DU.



foot - man here has calf e-nough Or pads or pow - ders half e-nough To

LI.

PR.



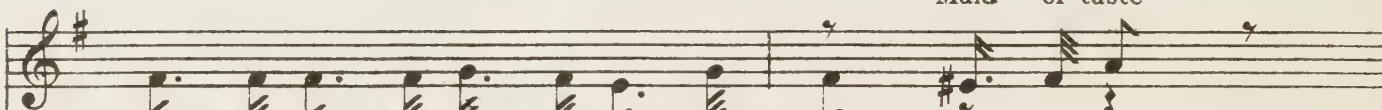
TU.

MA.



PY.

DU.



suit a Lon - don la - dy's maid of taste

Maid of taste

LI.

PR.



Him

Maid of taste

Maid of taste

TU.

MA.



Maid of taste





PY.  
DU.

not so plo - pa fine a man As num - pa one big Chi - na-man; My

LI.  
PR.

TU.  
MA.

PY.  
DU.

Lil - lee waist

Lil - lee waist

LI.  
PR.

lov - ee squeez - ee lil - lee girl - ee waist! Pyn - ka

Lil - lee waist Pyn - ka

TU.  
MA.

Pyn - ka

Pyn - ka

PY.  
DU.

Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

LI.  
PR.

Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

TU.  
MA.

Pong, Pyn - ka Pong, Pyn - ka Pong, Pyn - ka Pong! A

plea - sant lit - tle place is Pyn - ka Pong, With

PY.  
DU.

plea - sant lit - tle place is Pyn - ka Pong, With

plea - sant lit - tle place is Pyn - ka Pong, With

LI.  
PR.

plea - sant lit - tle place is Pyn - ka Pong, With

plea - sant lit - tle place is Pyn - ka Pong, With

TU.  
MA.

plea sant lit - tle place is Pyn - ka Pong, With



na - tu - ral at - trac - tions ve - ry strong And the

PY.  
DU.

na - tu - ral at - trac - tions ve - ry strong And the  
na - tu - ral at - trac - tions ve - ry strong And the

LI.  
PR.

na - tu - ral at - trac - tions ve - ry strong And the  
na - tu - ral at - trac - tions ve - ry strong And the

TU.  
MA.

na - tu - ral at - trac - tions ve - ry strong And the

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

PY.  
DU.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the  
tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

LI.  
PR.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the  
tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

TU.  
MA.

tour - ist sim - ply mute is When he gaz - es on its beau - ties, But the

tour - ist does - n't live here all a - long!

Would he

PY.  
DU.  
LI.  
PR.  
TU.  
MA.

tour - ist does - n't live here all a - long!  
tour - ist does - n't live here all a - long!  
tour - ist does - n't live here all a - long!  
tour - ist does - n't live here all a - long!  
tour - ist does - n't live here all a - long!  
tour - ist does - n't live here all a - long!

Would he  
Would he  
Would he  
Would he  
Would he  
Would he

PY.  
DU.  
LI.  
PR.  
TU.  
MA.

wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was  
wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was  
wea - ry of its beau - ties If through di - plo - ma - tic du - tie He was  
wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was  
wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was  
wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was

wea - ry of its beau - ties If through di - plo - ma - tic du - ties He was



doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

PY.  
DU.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?  
doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

LI.  
PR.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?  
doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

TU.  
MA.

doom'd to Pyn-ka Pyn-ka Pyn-ka Pong?

PY.  
DU.

LI.  
PR.

TU.  
MA.

At con-cert or ba-zaar or two, We

PY.  
DU.

LI.  
PR.

TU.  
MA.

hear a lo - cal star or two, We're ea - si - ly a-mus'd in Pyn - ka

Pyn - ka Pong

PY.  
DU.

Pyn - ka Pong

Pyn - ka Pong

LI.  
PR.

Pong

The ban - jo I can strum a bit And

TU.  
MA.

Pyn - ka Pong



PY.  
DU.

LI.  
PR.

try to make things hum a bit With e - choes of the lat - est com - ic

TU.  
MA.

Com - ic song

PY.  
DU.

A ban - jo's too mon - ot - on - ous For

LI.  
PR.

Com - ic song

song

TU.  
MA.

Com - ic song

PY.  
DU.

those — like me — who've got on us a pas-sion for a pi - an-ist with

LI.  
PR.

TU.  
MA.

PY.  
DU.

hair Rud - dy hair

hair

My get-ee pi - a - no num - pa one You

LI.  
PR.

Rud - dy hair

Rud - dy hair

TU.  
MA.



PY.  
DU.

lov - ee me to thum - pa one, Him long - a tail than fol - eign de - vils

LI.  
PR.

TU.  
MA.

PY.  
DU.

De - vils wear!

De - vils wear!

wear

LI.  
PR.

Pyn - ka Pong Pyn - ka Pong Pyn - ka

De - vils wear! Pyn - ka Pong Pyn - ka Pong Pyn - ka

TU.  
MA.

Pyn - ka Pong Pyn - ka Pong Pyn - ka

Pyn - ka Pong Pyn - ka Pong Pyn - ka

There's some-thing in the name of Pyn-ka Pong Which

PY.  
DU.



Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which  
Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which

LI.  
PR.

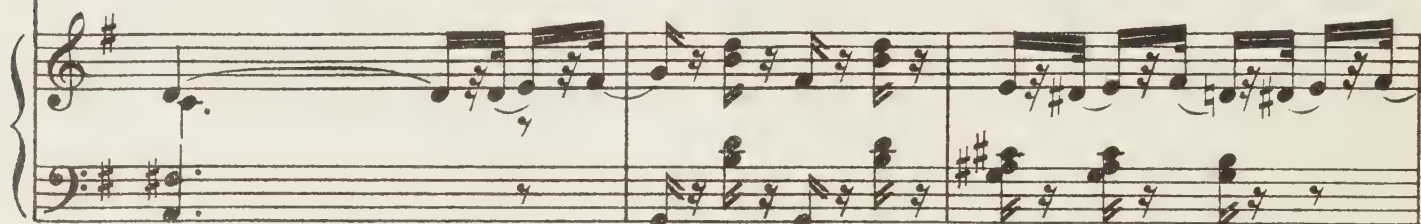


Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which  
Pong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which

TU.  
MA.

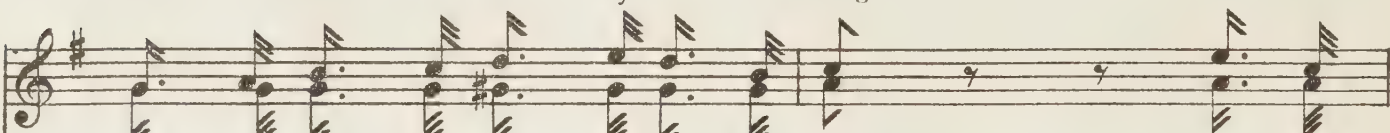


I'ong Pyn - ka Pong There's some-thing in the name of Pyn-ka Pong Which



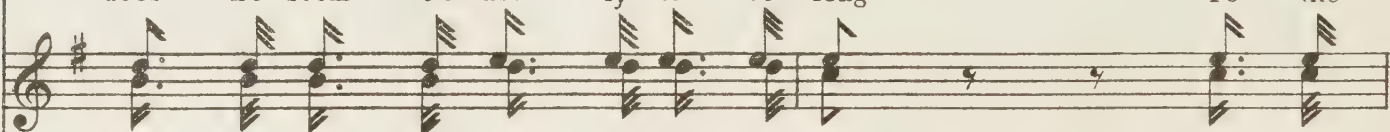
does - n't seem ex - act - ly to be - long To the

PY.  
DU.



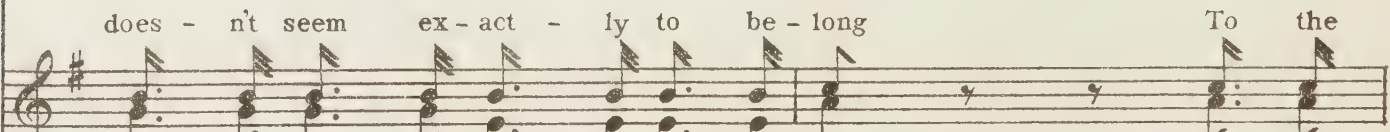
does - n't seem ex - act - ly to be - long To the  
does - n't seem ex - act - ly to be - long To the

LI.  
PR.



does - n't seem ex - act - ly to be - long To the

TU.  
MA.



does - n't seem ex - act - ly to be - long To the





PY.  
DU.

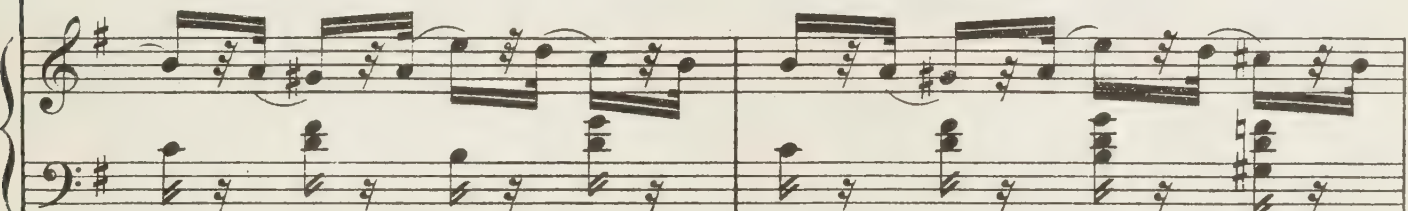
la - zy land of Chi - na, for it smacks of Car - o - li - na And the  
la - zy land of Chi - na, for it smacks of Car - o - li - na And the

LI.  
PR.

la - zy land of Chi - na, for it smacks of Car - o - li - na And the  
la - zy land of Chi - na, for it smacks of Car - o - li - na And the

TU.  
MA.

la - zy land of Chi - na, for it smacks of Car - o - li - na And the



PY.  
DU.

su - gar cane and coon and cot - ton song! Yes it  
su - gar cane and coon and cot - ton song! Yes it  
su - gar cane and coon and cot - ton song! Yes it

LI.  
PR.

su - gar cane and coon and cot - ton song! Yes it  
su - gar cane and coon and cot - ton song! Yes it

TU.  
MA.

su - gar cane and coon and cot - ton song! Yes it



smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

PY.

DU.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

LI.

PR.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

TU.

MA.

smacks of Car - o - li - na And of dark and dus - ky Din - ah, Pyn - ka

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

PY.

DU.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

LI.

PR.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

TU.

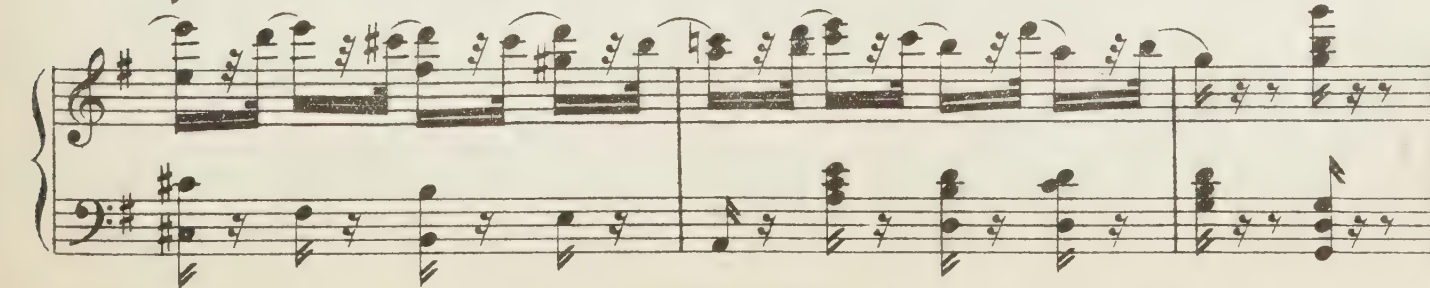
MA.

Pyn - ka Pyn - ka Pyn - ka Pyn - ka Pong.

(DANCE OFF)







## Nº 10. SONG— (BOBBIE.) "LOVE HAS COME FROM LOTUS LAND."

VOICE.

PIANO.

1. Dear..... lit - tle maid, San Toy, Child of the morn are  
 2. Out..... of the East a - way, Ov - er the sun - set

you, Blush - ing and bright and coy,  
 sea, Come, like thee night and day,



Fresh as the dawn - ing dew! Hith - er by for - tune  
In - to the West with me! Morn - ing and eve in

drawn In - to the East..... a - far Here have I found my  
one Mine be your chang - - - ing light; Be to my day the

dawn, You are my morn - - - ing Star!  
sun, Morn to my hap - - - py night!

Tempo di Valse. The world has been so full of joy Since first... I met you

Since first I met.... you, sweet San Toy.....

*L.H.*

*Ped.* \*

The charm of life I un - der-stand, For love has come.....

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*Ped.* \* *Ped.* \* *Ped.* \*

..... For love... has come, from Lotusland, Love..... has come!

*poco rit.* (2<sup>nd</sup> time cres.) 1.

*poco rit.* (2<sup>nd</sup> time cres.)

*p* *bb*

Love..... has come !.....

*f* *ff*



Nº 11. DUET — SCENA — (SAN TOY & FO HOP.) "WHEN YOU ARE WED · TO ME."

Allegro.

PIANO.

*ff*

F. H.

(FO HOP.)

When you are wed To me—

S. T.

(SAN TOY.)

(FO HOP.)

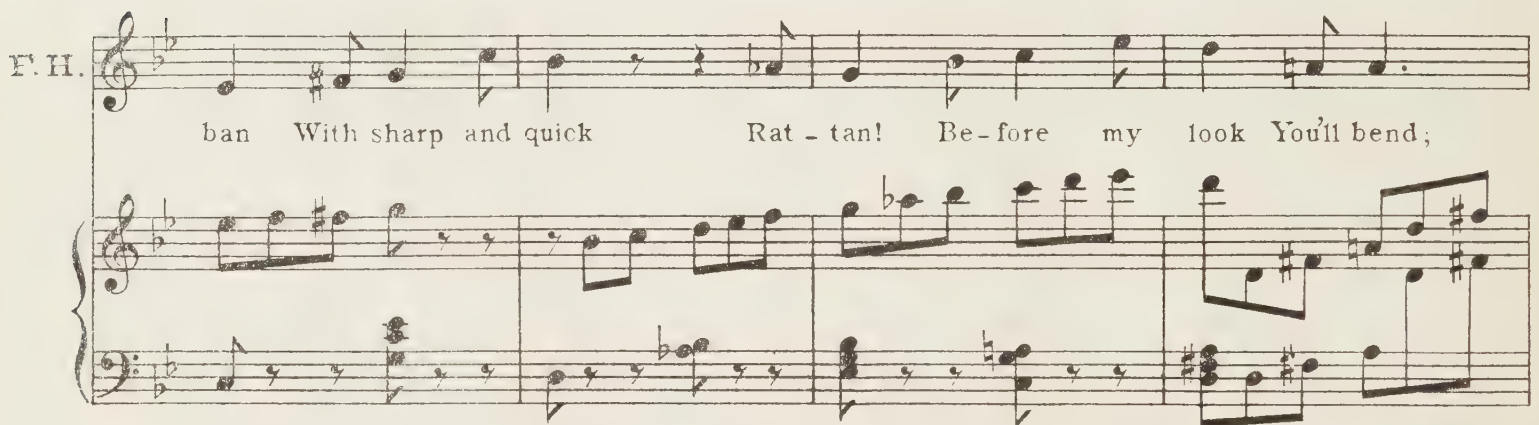
Far soon-er dead I'd be! Then you will own..... With awe, My word a -

F.H. 

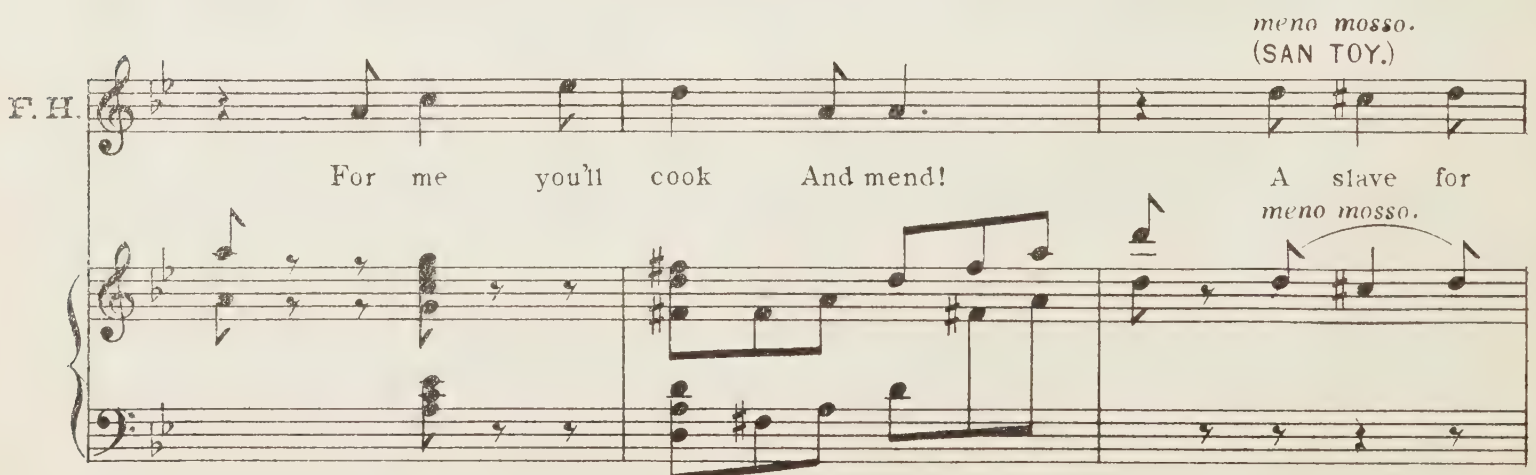
lone..... Is law! My sense of right You'll

F.H. 

please..... By be - ing quite Chi-nese - Each Wes - tern trick..... I

F.H. 

ban With sharp and quick Rat - tan! Be - fore my look You'll bend;

F.H. 

For me you'll cook And mend! A slave for

*meno mosso.*  
(SAN TOY.)

*meno mosso.*



S.T. life..... I'd be, Go, take a wife,..... Not

F.H. You'll give your life..... To be a pro - per

S.T. me! Go, take a wife, Go, take a wife, Not me!

F.H. wife, You'll give your life To be a wife To me!

*Tempo primo.* (SAN TOY.)

S.T. Were I in-deed Your

F.H.

*Tempo primo.* *ff*

(FO HOP.)

(SAN TOY.)

S.T. mate — That is de-creed By Fate! Your migh - ty mind . . . . . Is

S.T. such As I might find . . . . Too much! Your love - ly form And face . . . . In -

S.T. -vite too warm Em - brace. You're such a flower And pearl, . . . . . You

S.T. o - ver - power A girl! In fact I must con - fess That I Of hap - pi -



*rall.* *ad lib.* *a tempo meno mosso.*

S.T. *- ness . . . . . Should die! In fact I fear . . . . . You'd be A deal too*  
*(FO HOP.)*

*It's ve - ry queer, . . . . . It's*

*rall.* *colla voce.* *a tempo meno mosso.*

*Tempo primo.*

S.T. *dear . . . . . For me! A deal too dear, A deal too dear For me!*

F.H. *ve - ry queer You see; She dares to sneer, She dares to sneer At me! Vain your*

*Tempo primo.*


S.T. *gi - bing and your rail - ing Frowns and tears are un - a - vail - ing! By the*


F.H. *gi - bing and your rail - ing Frowns and tears are un - a - vail - ing! By the*

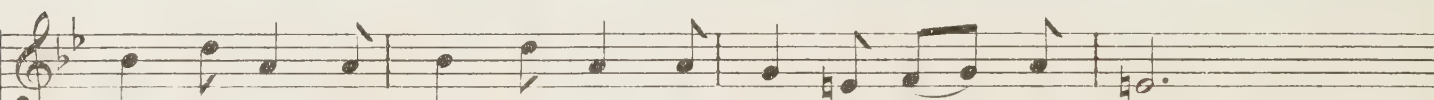
S.T.  Then I


F.H.  oath your fa - ther swore me, You must love me and a - dore me!



S.T.  will be-seech my fa - ther, Let him stab or drown me ra - ther, Let him



S.T.  poi - son or be - head me Ra - ther than that you.. should wed



S.T.  me! There's a dag-ger in.. my hair, So.. be - ware, Have a

F.H.  Yes, my bride a - way I'll bear Quick - ly, ere She's a -





S.T. care, I will strike and will not spare, I de - clare ..... If you

F.H. - ware For the bold deserves the fair, I de - clare We're a

S.T. dare, I.. will strike, I.. will strike And will not

F.H. pair, For the bold, For the bold De - - serves the

S.T. spare.....

F.H. fair!.....

N<sup>o</sup> 12. DUET — (DUDLEY & LI.) "SAMEE GAMEE."

Allegretto.

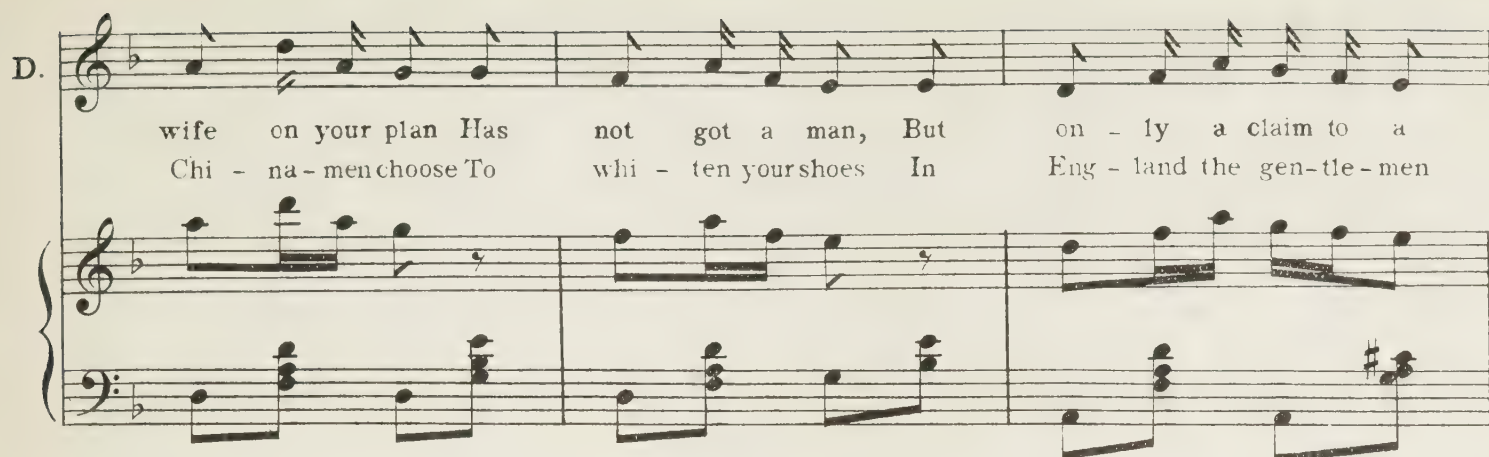
VOICE.

PIANO.


1. Your  
2. A

D. mar - riages here are cer - tain - ly queer I do not see what's the at - trac - tion, A  
cu - ri - ous lot of cus - toms you've got, We ci - vi - liz'd foreign - ers lack them You

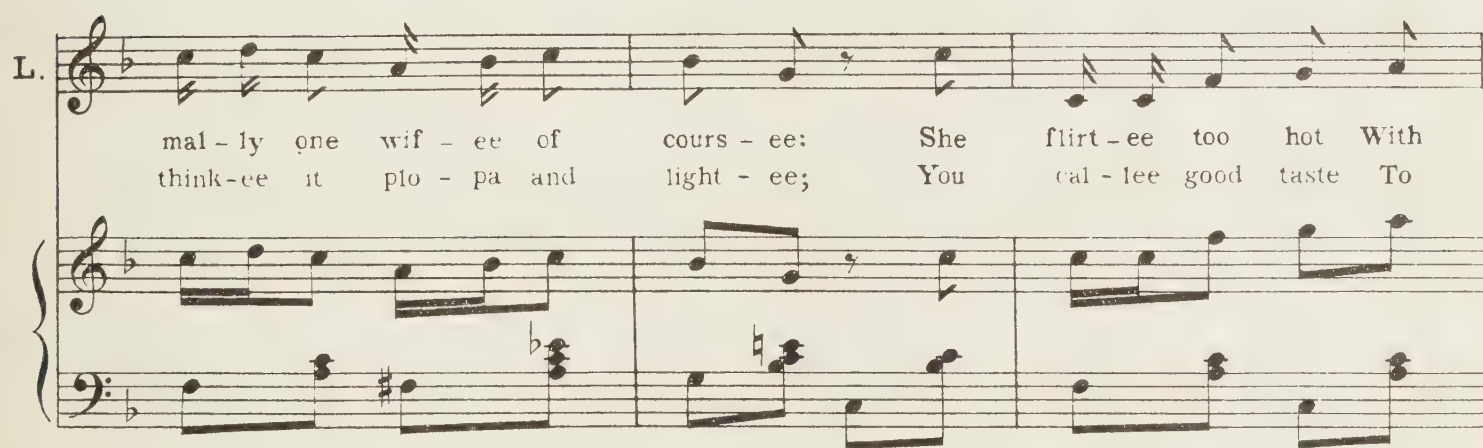


D. 

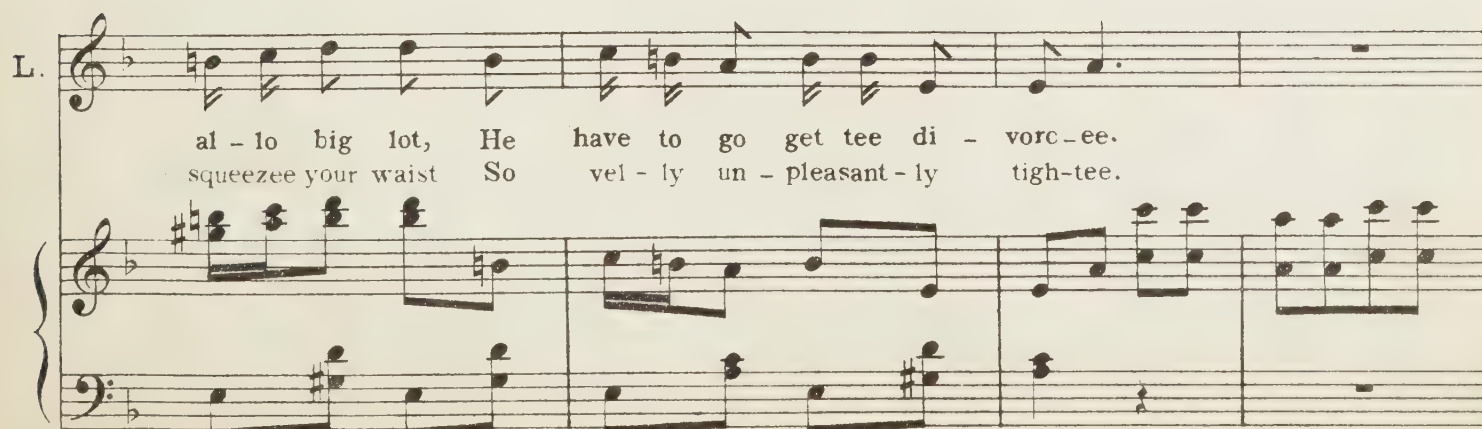
wife on your plan Has not got a man, But on - ly a claim to a  
Chi - na - men choose To whi - ten your shoes In Eng - land the gen - tle - men

D.  (LI.)

frac - tion! In Eng - land to - day You go oth - er way Man  
black them Our girl - ees are sweet, They bind - ee their feet We

L. 

mal - ly one wif - ee of cours - ee: She flirt - ee too hot With  
think - ee it plo - pa and light - ee; You cal - lee good taste To

L. 

al - lo big lot, He have to go get tee di - vorc - ee.  
squeeze your waist So vel - ly un - pleasant - ly tigh - tee.

(BOTH.)

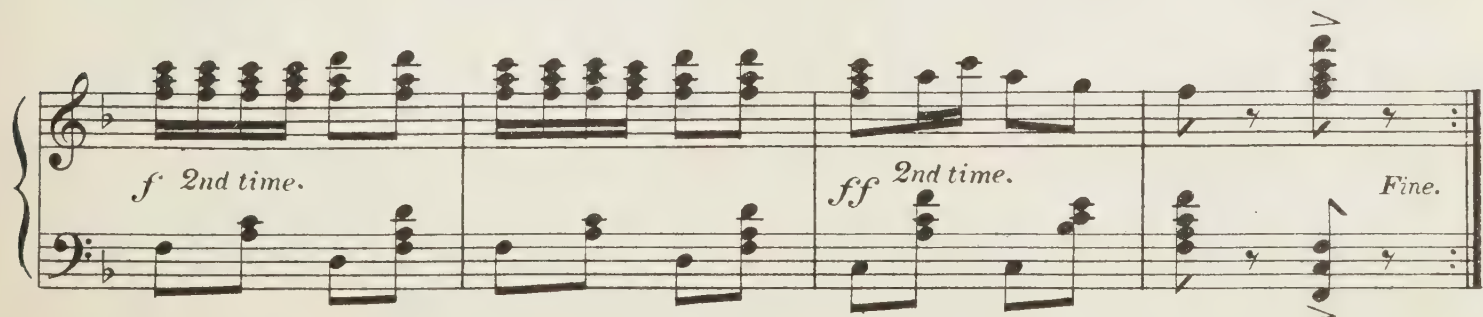
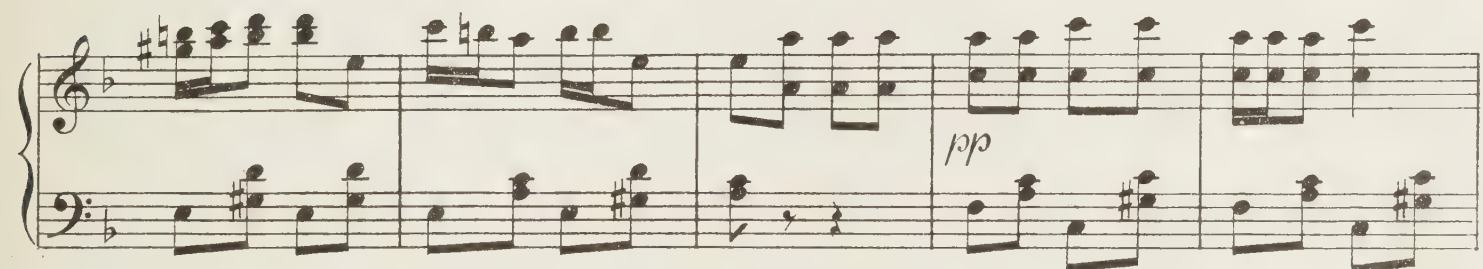
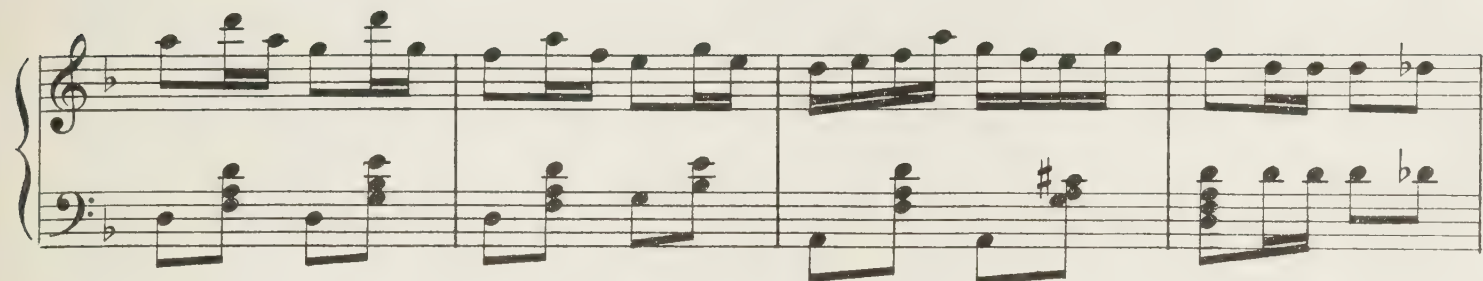
Just the same wher - ev - er you go, Sa - mee ga - mee,

sa - mee ga - mee, Folks ex - claim - ee Fie! for sham - ee!

All can play at sa - - mee ga - mee,

sa - mee ga - mee, sa - mee ga - mee, O!





## Nº 13. FINALE — "WE HAVE COME HERE NOW."

Moderato.

PIANO.

The first system of the piano accompaniment is in 2/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line. The system concludes with a piano (*p*) dynamic marking.

The second system continues the piano accompaniment. It includes a *poco cresc.* (poco crescendo) marking. The melodic and bass lines continue with similar rhythmic patterns.

The third system of the piano accompaniment shows a continuation of the musical themes. The right hand has a more active melodic line, and the left hand maintains the eighth-note bass line.

SOPRANOS.

TENOR.

BASS.

We have

We have

We have

This section contains the vocal staves for Sopranos, Tenors, and Basses, along with the piano accompaniment. The vocalists enter with the lyrics "We have" on a half note. The piano accompaniment begins with a fortissimo (*ff*) dynamic, featuring a complex melodic line in the right hand and a bass line in the left hand.



come here now To re - new our pro - tes - ta - tion To the

come here now To re - new our pro - tes - ta - tion To the

come here now To re - new our pro - tes - ta - tion To the

great Yen How Of our zeal and ad - or - a - tion. In these

great Yen How Of our zeal and ad - or - a - tion. In these

great Yen How Of our zeal and ad - or - a - tion. In these

wide do - mains, There is no of - fi - cial bet - ter, As our

wide do - mains, There is no of - fi - cial bet - ter, As our

wide do - mains, There is no of - fi - cial bet - ter, As our

mon - arch deigns To in - form him in a let-ter-In a spe-cial yel-low let-ter a

mon - arch deigns To in - form him in a let-ter-In a spe-cial yel-low let-ter a

mon - arch deigns To in - form him in a let-ter-In a spe-cial yel-low let-ter a

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

spe-cial yel-low let-ter To in form him in a let-ter in a spe-cial yel-low let-ter.

*ff*

*p*



(YEN HOW.)

Y.H.

The Em - pe - ror, oh joy! Has sent for my San

Y.H.

Toy.

What hon - our in - tense To be sum - mon'd hence.....

What hon - our in - tense To be sum - mon'd hence.....

What hon - our in - tense To be sum - mon'd hence .....

..... At a vast expense Through a spe - cial yel - low let - ter.

..... At a vast expense Through a spe - cial yel - low let - ter.

..... At a vast expense Through a spe - cial yel - low let - ter.

San Toy.

K, P & C<sup>o</sup> 1309

What does the let-ter say?

What does the let-ter say?

What does the let-ter say?

(YEN HOW.) (TUCKER.)

He must de - part to - - day! Yen



T. How, I'm sure I wish you joy, You are a luc-ky fa - ther! My friend will glad-ly

T. (BOBBIE.) (POPPY.) (TUCKER.)  
take your boy Oh, ra - ther! Oh ra - - - ther! Sea

T. air is good for wind and limb, So have no fear a - bout it. The trip will make a

T. (BOBBIE.) (POPPY.) (DUDLEY.)  
man of him. I doubt it! I doubt it! I ve - ry great-ly doubt it!

*Agitato.*

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving lines. The tempo is marked *Agitato* and the dynamics are *ff* (fortissimo).

S.T. (SAN TOY.)

Fa - ther the grief you feel Your face can - not con -

First vocal line for Soprano Tenor (S.T.). The melody is in B-flat major, 2/4 time. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

S.T. - ceal, Oh! let me know!

Second vocal line for Soprano Tenor (S.T.). The melody continues with a slight change in rhythm. The piano accompaniment features more complex chordal textures and moving lines.

Y.H. (YEN HOW.)


My care is all in vain,

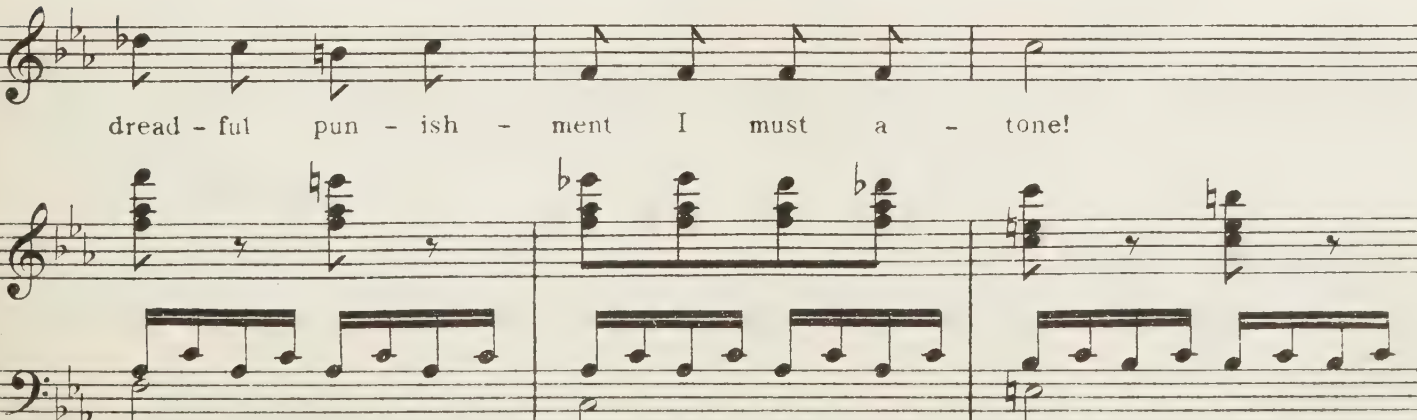
Vocal line for Yen How (Y.H.). The melody is in B-flat major, 2/4 time. The piano accompaniment continues with a similar rhythmic pattern to the introduction.



Y.H.  The mes - sage comes a - gain That you must

Y.H.  go!

Y.H.  And if you are not sent, By

Y.H.  dread - ful pun - ish - ment I must a - tone!

(SAN TOY.) (*aside*)

Y.H. I must a - tone I'll

S.T. be a girl once more And join the Lad - ies'

S.T. Corps, The Em-per-or's Own! The Em-per-or's

(TUCKER.)

S.T. Own! Yes pack your traps up, for you start As



T. *rall.*  
 quick - ly as you can! Don't cry, my boy, but pluck up heart And

T. *a tempo più lento.* (SAN TOY.)  
 try to be a man I'll try..... to be a

S.T. *Andante.* (POPPY.)  
 man Don't be a man, San Toy, oh! Stay if you can a boy, oh!

P.  
 men are too bold, So I am told, Bet-ter be cold and coy, oh!

## Più mosso.

You be a man San Toy, oh! Soon as you can, my boy, oh!

You be a man San Toy, oh! Soon as you can, my boy, oh!

You be a man San Toy, oh! Soon as you can, my boy, oh!

Youth is a flow'r Gone in an hour While you have power En-joy, oh!

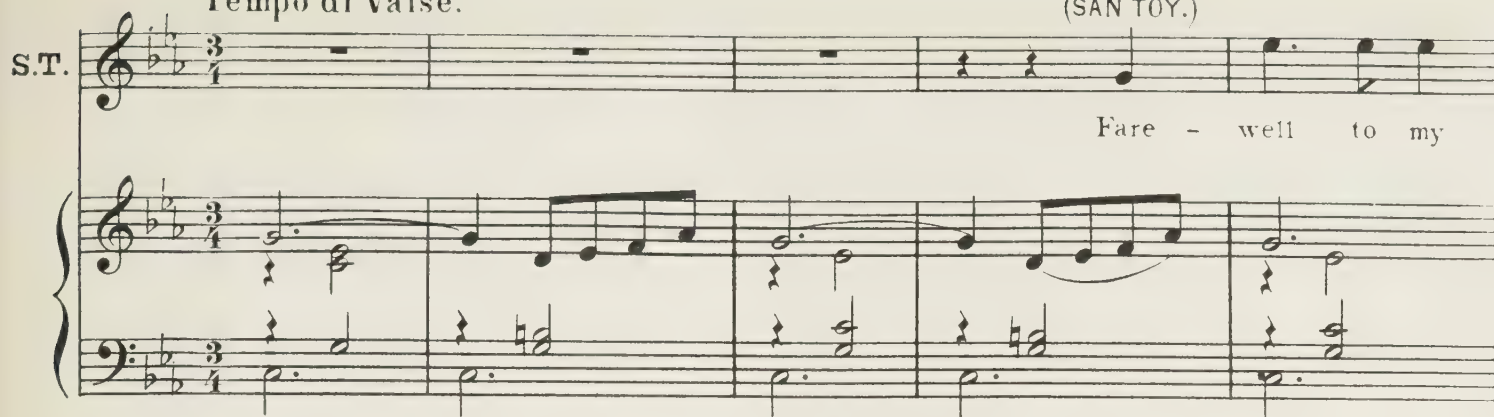
Youth is a flow'r Gone in an hour While you have power En-joy, oh!

Youth is a flow'r Gone in an hour While you have power En-joy, oh!



## Tempo di Valse.

(SAN TOY.)

S.T. 

Fare - well to my

S.T. 

qui - et gar - den, And on to the ci - ty's whirl

S.T. *(Aside.)* 

For I'll earn my fa - ther's par - don In the

S.T. *(Aloud.)* 

garb of a sol - dier girl! With a heart that is

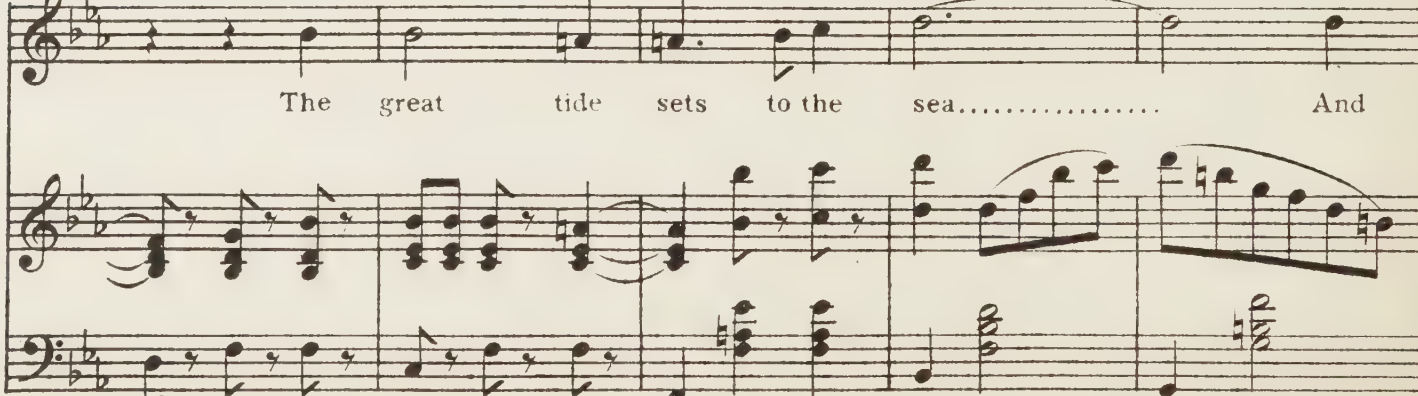
S.T.    
 sor - row la - den Fare - well to my Pyn - ka Pong.....

*Red. \**

S.T. *(Aside.)*    
 ..... And glad-ly I'll turn a maid - en.... For I've been a

*Red. \* Red. \* Red. \**

S.T. *(BOBBIE.)*    
 boy too long..... The ves - sel tugs ather te - ther,

B.    
 The great tide sets to the sea..... And



B. out on the deep to - ge - ther.... You're com - ing, San Toy, with

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady bass line. The key signature has two flats (B-flat major).

B. me..... Hap - py with one a - no - ther We

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with chords and a steady bass line. The key signature has two flats (B-flat major).

B. jour - ney to far Pe - king..... Each of us fond as a

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with chords and a steady bass line. The key signature has two flats (B-flat major).

B. bro - - ther, Fond-er if a - ny - thing!

The fourth system of the musical score. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment concludes with chords and a steady bass line. The key signature has two flats (B-flat major).

(SAN TOY.)

S.T. Sea - ward the breeze is blow - - ing, Out on the

(BOBBIE.)

B. Sea - ward the breeze is blow - -

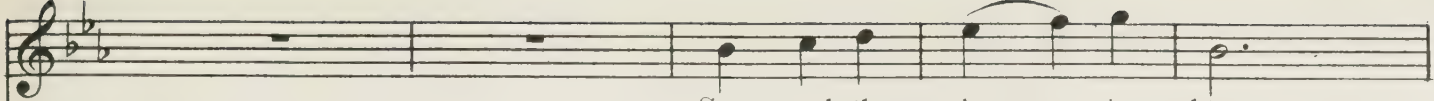
S.T. seas we're go - - ing. How shall we fare? If you are

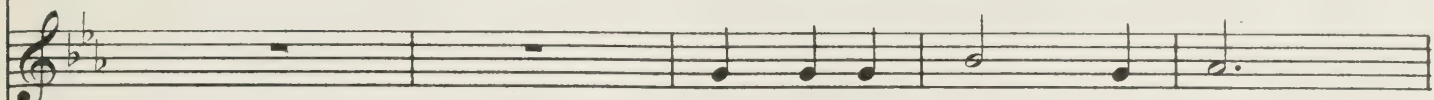
B. - ing Out on the sea we're go - - ing. How shall we fare?

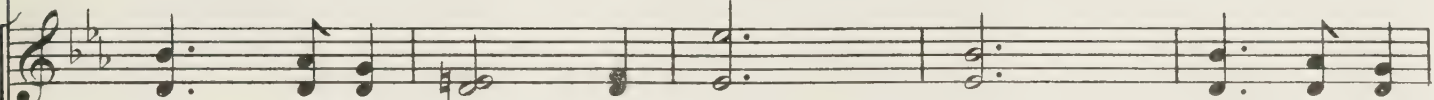
S.T. there, I shall not care for know - - ing!

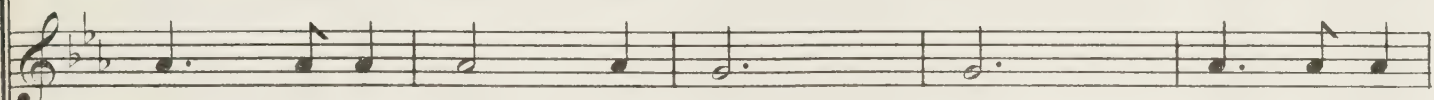
B. If you are there, I shall not care for know - ing!

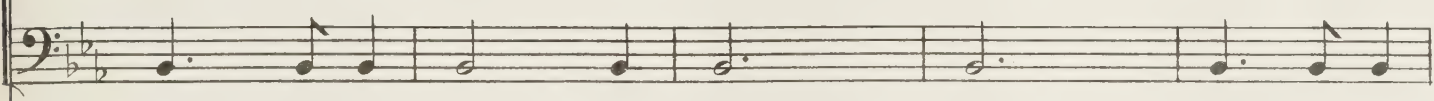



S.T.  Sea - ward the breeze is blow - -


B.  Sea - ward the breeze is blow - -

 Come back a - gain San Toy, oh! Ev - er re -

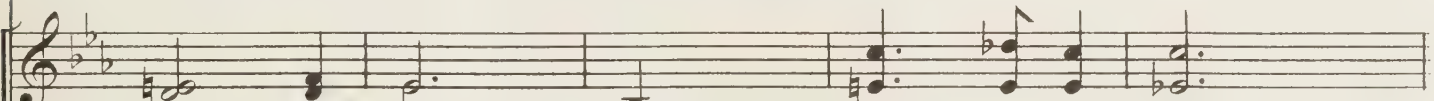
 Come back a - gain San Toy, oh! Ev - er re -

 Come back a - gain San Toy, oh! Ev - er re -




S.T.  - ing, Out on the sea... we're go - - ing. How shall we

B.  - ing, Out on the sea we're go - - ing. How shall we

 - main a boy, oh! Come to us soon,

 - main a boy, oh! Come to us soon,

 - main a boy, oh! Come to us soon,



S.T. fare? If you are there, I shall not care... for

B. fare? If you are there, I shall not care for

Bring - ing the

Fair as the moon, Bring - ing the boon of joy

Fair as the moon, Bring - ing the boon of joy

Fair as the moon, Bring - ing the boon of joy

S.T. know - ing, for know - - - ing.

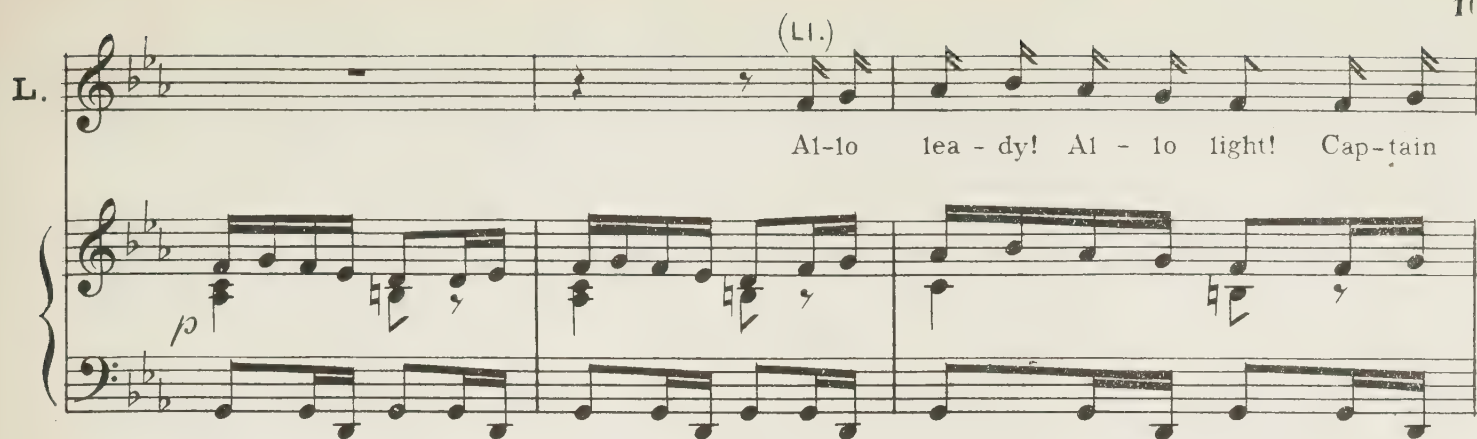
B. know - ing, for know - - - ing.

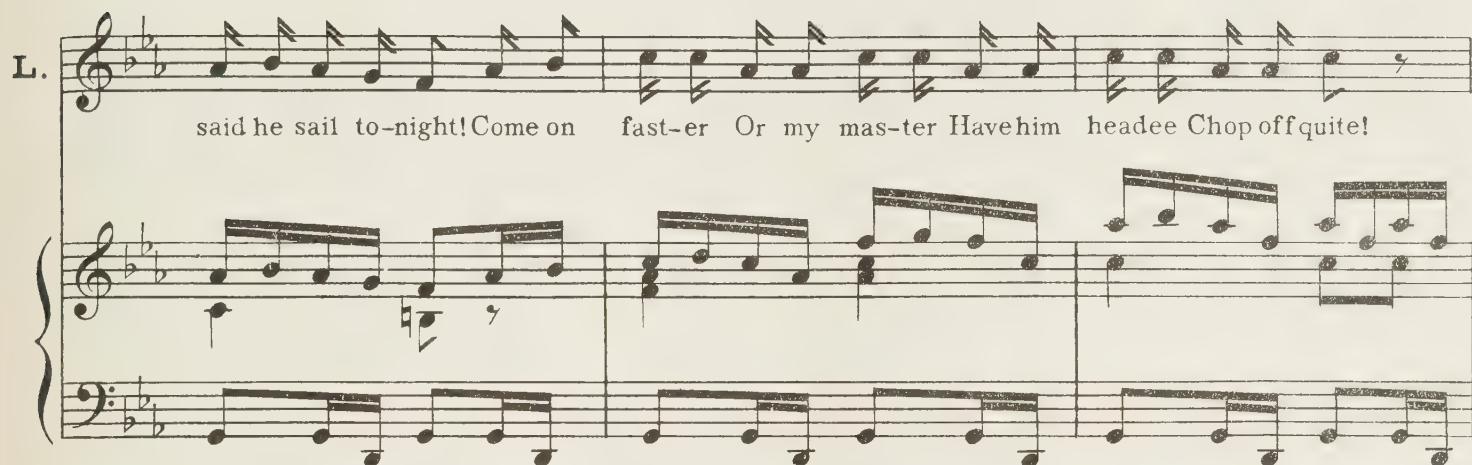
oh! of joy..... oh!

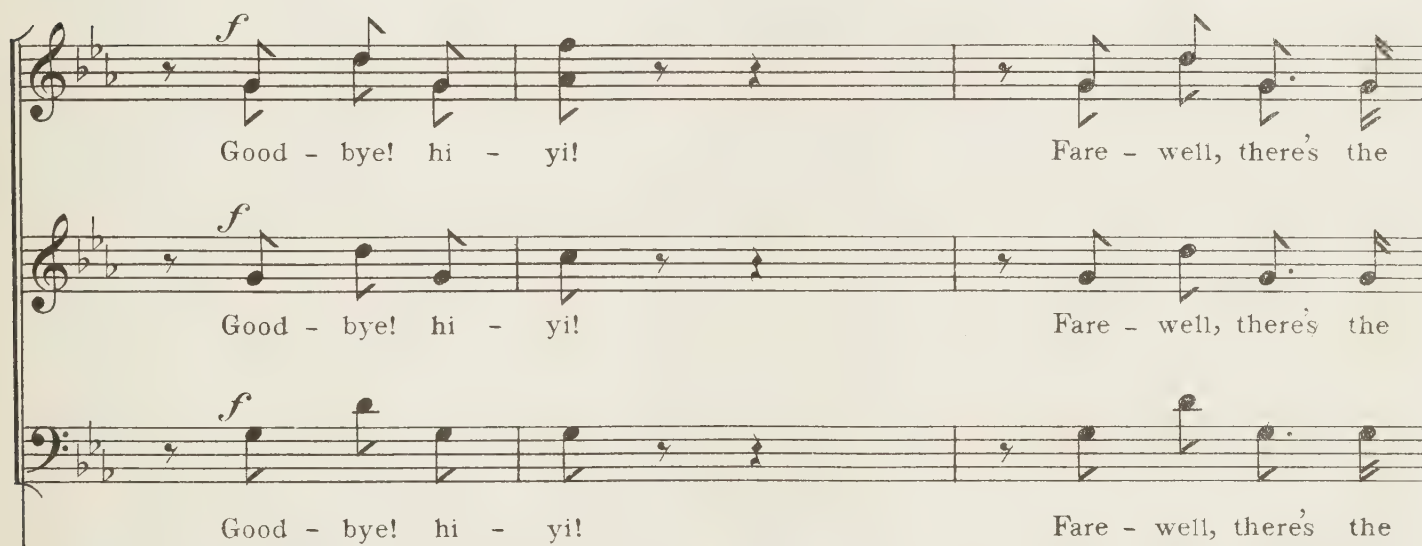
oh! of joy..... oh!

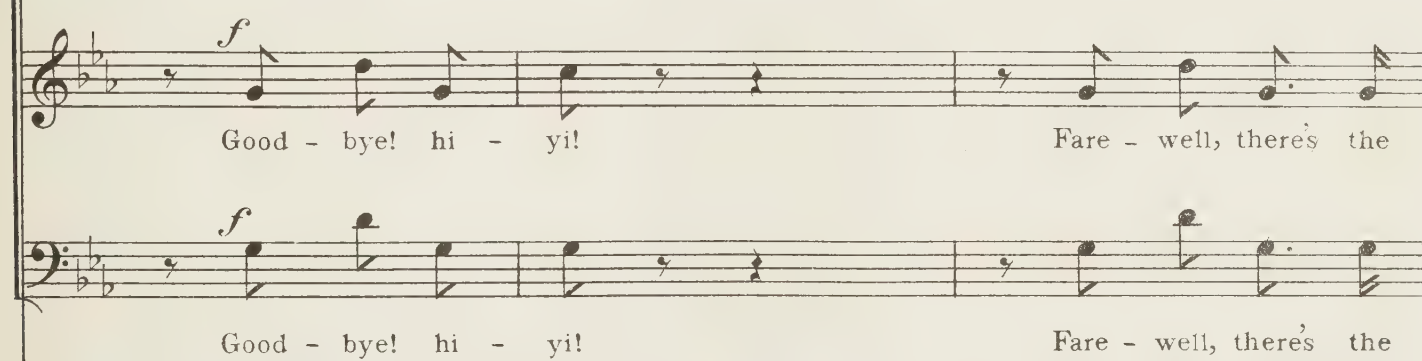
oh! of joy..... oh!




L.  (Ll.)  
Al-lo lea - dy! Al - lo light! Cap-tain

L.   
said he sail to-night! Come on fast-er Or my mas-ter Have him headee Chop off quite!

 *f*  
Good - bye! hi - yi! Fare - well, there's the

 *f*  
Good - bye! hi - yi! Fare - well, there's the

 *f*  
Good - bye! hi - yi! Fare - well, there's the



bell                      Come on! they'll be gone                      Good -

bell                      Come on! they'll be gone                      Good -

bell                      Come on! they'll be gone                      Good -

- bye.....                      Good - bye.

- bye.....                      Good - bye.

- bye.....                      Good - bye.

- scen - - do.



Meno mosso.

F.H. (FO HOP.)

What is this the people say? That San Toy has gone away Wretched

Well, what? No jot?

Well, what? No jot?

Well, what? No jot?

*fp* *mf* *fp* *f*

F.H. (YEN HOW.) (FO HOP.)

man what have you done Sent your precious lit-tle one With the foreign Consul's son? Why not? I will

Why not?

Why not?

Why not?

*fp* *fp* *fp* *f* *ff*

8.....

(POPPY &  
(YEN HOW)

(FO HOP.)

F.H. tell you all the truth No no For the youth is not a youth! Your de-

How so?

How so?

How so?

*fp* *p* *fp* *f*

F.H. -cep-tion I de-stroy, By re-vealing that San Toy Is a girl and not a boy!

Oh! oh! oh! oh!

Oh! oh! oh! oh!

Oh! oh! oh! oh!

*fp* *fp* *fp* *f* *ff*



oh! oh! oh! oh! oh! oh! oh! oh! oh!

oh! oh! oh! oh! oh! oh! oh! oh! oh!

oh! oh! oh! oh! oh! oh! oh! oh! oh!

oh! oh! oh! oh! oh! You must

oh! oh! oh! oh! oh! You must

oh! oh! oh! oh! oh! You must

beat ..... on the Em-per-or's drum with a roll ..... and a  
beat ..... on the Em-per-or's drum with a roll ..... and a  
beat on the Em-per - or's drum Tum Tum with a roll and a rap and a  
rap and a run For it hangs ..... on the wall ..... to be  
rap and a run For it hangs ..... on the wall ..... to be  
run Tum Tum For it hangs on the wall to be beat - en by all when to  
beat - en by all Tum Tum Yet al - though there is mer - cy for  
beat - en by all Tum Tum Yet al - though there is mer - cy for  
make a pe - ti - tion They come Tum Tum Yet al - though there is mer - cy for



some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

some Tum Tum His pros - pects look gloo - my and glum Tum Tum But he's

haugh - ty and high And he'll nev - er say die Till he's

haugh - ty and high And he'll nev - er say die Till he's

haugh - ty and high And he'll nev - er say die Till he's

bea - ten the Em-per - or's drum tum tum With a roll and a

bea - ten the Em-per - or's drum With a br-r-r.....

bea - ten the Em-per - or's drum With a br-r-r.....

rum te tum tum on the Em - per - or's drum.

..... on the Em - per - or's drum.

..... on the Em - per - or's drum.

END OF ACT I.

The musical score is written for voice and piano. It begins with a vocal melody in treble clef, key of D major, and 2/4 time. The lyrics are "rum te tum tum on the Em - per - or's drum." The piano accompaniment is in bass clef, featuring a steady eighth-note pattern. The score continues with a piano solo section, showing intricate fingerings and dynamics. The piece concludes with a grand staff (treble and bass clef) and the text "END OF ACT I."



## ACT II.

Nº 1. SOLO &amp; CHORUS—(SING HI &amp; MANDARINS.) "WE'RE THE CREAM OF COURTLY CREATURES."

Allegro moderato.

PIANO.

*ff*

8.....

*p**ff*

This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs joined by a brace). The key signature is one flat (B-flat). The piece begins with a piano (*p*) dynamic. The first system shows a complex texture with many beamed notes. The second system continues this texture, with a forte (*f*) dynamic marking appearing in the right hand. The third system features a fortissimo (*ff*) dynamic marking. The fourth system includes a section marked "(CURTAIN)" with a large bracket, indicating a dramatic or climactic passage. The fifth system contains several asterisks (\*) and a "Red." marking, possibly indicating a repeat or a specific performance instruction. The sixth system concludes the piece with a final series of notes.



**TENOR.**

We're the cream of court - ly crea - tures, Migh - ty man - da - rins,

**BASS.**

We're the cream of court - ly crea - tures, Migh - ty man - da - rins,

Si - mi - lar in form and fea - tures, Like a row of pins;

Si - mi - lar in form and fea - tures, Like a row of pins;

But al-though when seen to - ge - ther We're a - like, per - haps, Some may sport a yel - low jac - ket,

But al-though when seen to - ge - ther We're a - like, per - haps, Some may sport a yel - low jac - ket,

O - thers en - vi - ous - ly lack it, O - thers wear a lof - ty fea - ther Nod - ding in their caps. But the

O - thers en - vi - ous - ly lack it, O - thers wear a lof - ty fea - ther Nod - ding in their caps. But the

flow'r of the fa - vour'd crop, crop, crop, And the heights at which hon - ours stop, stop, stop, Is the

flow'r of the fa - vour'd crop, crop, crop, And the heights at which hon - ours stop, stop, stop, Is the

cry - stal - line sphere That we car - ry up here, It's the lit - tle round but - ton on top, top, top! Though our

cry - stal - line sphere That we car - ry up here, It's the lit - tle round but - ton on top, top, top! Though our



feathers and robes you lop, lop, lop, And our jac-kets we have to drop, drop, drop, We

feathers and robes you lop, lop, lop, And our jac-kets we have to drop, drop, drop, We

care not for that, If you leave us a hat With a lit-tle round but-ton on top, top, top, A

care not for that, If you leave us a hat With a lit-tle round but-ton on top, top, top, A

lit-tle round but-ton on top!

lit-tle round but-ton on top!

ENTRANCE OF LADIES.

*f*

*Poco meno mosso.*

The first system of musical notation for piano accompaniment, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic line with chords and single notes.

The second system of musical notation for piano accompaniment, continuing the grand staff from the first system. It features similar melodic and harmonic patterns in the treble and bass staves.

The third system of musical notation, featuring a vocal melody line and piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the grand staff. The lyrics "We're a string of girls like the" are written below the vocal line. Above the vocal line, the text "(LADIES.)" is written.

The fourth system of musical notation, continuing the vocal melody and piano accompaniment. The lyrics "pearls of a neck - lace! Com - ing in a" are written below the vocal line.



band by com - mand.....

Some of us could cry were so shy Some are

reck - less For it feels so queer to be

here..... Lit - tle Chi - na

la - dies Each of us dis - may'd is

hav - ing to chin - chin With a man - dar - in.

TENOR.  
In - tro - duc - ing la - dies  
BASS.  
In - tro - duc - ing la - dies

Quite an es - ca - pade is And ap - pears a  
Quite an es - ca - pade is. And ap - pears a



sin To a man - - dar - - in

sin To a man - - dar - - in

*ff*

SOPRANO. *p* Hush! here comes the Em - per -

TENOR. *p* Hush! here comes the Em - per -

BASS. *p* Hush! here comes the Em - per -

*p*

- or.....

- or.....

- or.....

*f*

## Tempo I.

All a-dore on the floor Gen - u-flect with re - spect  
 All a-dore on the floor Gen - u-flect with re - spect  
 All a-dore on the floor Gen - u-flect with re - spect  
 Low - ly bow knock your brow Low - ly bow knock your brow  
 Low - ly bow knock your brow Low - ly bow knock your brow  
 Low - ly bow knock your brow Low - ly bow knock your brow  
 now..... now Kow Tow.  
 now..... now Kow Tow.  
 now..... now Kow Tow.



# Nº 2. SONG—(DUDLEY.) "RHODA AND HER PAGODA."

Moderato.

Music by LIONEL MONCKTON.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in C major, starting with a half note C4, followed by eighth notes D4-E4, F4-G4, A4-B4, and a quarter note C5. This pattern is repeated twice, then a repeat sign is shown. The left hand provides harmonic support with chords: C4-E2 (half), F2-A2 (half), G2-B1 (half), and C3-E2 (half). The tempo is marked 'Moderato' and the dynamics 'mf'.

(DUDLEY.)

1. Rho - da Rye was a Lon - don lass,  
2. The lords and la - dies they came from far, In

D. Tak - ing and trim and ti - ny; She wish'd to ga - ther the  
fact, too ma - ny for one shop, For - sak - ing the club and the

D. up - per class! To a tea shop charm-ing and Chi - nee! She  
Yan - kee bar And on - ly or - ig - in - al Bun Shop! They

San Toy.

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K, P & Cº 1309

D.

bor - row'd and built, she puff'd and plann'd A  
sat at the ta - bles made for two, And

D.

pro - per Pa - go - da in the Strand, And  
drank their tea from the chi - na blue, And

D.

dress'd like a Chi - nee girl at home, From the dain - ty shoes to the  
of - ten wast - ed an af - ter - noon With two lit - tle cups and....

D.

big back comb!  
one big spoon!

*rall.*



*a tempo*

D. *3* *3* *3* *3*

Rho - da, Rho - da, ran a Pa - go - da, Sel-ling tea and sy-rup and  
 Rho - da, Rho - da, ran a Pa - go - da, Sel-lingcakes and le-mon and

(CHORUS S & C.) (*Bouche fermée.*)

Um - m - m.  
 Um - m - m.

*a tempo*

D.

so - da, Buns and bis-cuits and bread of bran  
 so - da; Ma - ny a maid - en met a man

Um - m - m.  
 Um - m - m.

D. *3* *3* *3* *3*

In the pret - ty Pa - go - da Rho - da ran!  
 At the pret - ty Pa - go - da Rho - da ran!

*cresc.*

## CHORUS.

*mf*

Rho - da, Rho - da, ran a Pa - go - da, Sel - ling tea and sy-rup and  
 Rho - da, Rho - da, ran a Pa - go - da, Sel - ling cakes and le-mon and

*mf*

Rho - da, Rho - da, ran a Pa - go - da, Sel - ling tea and sy-rup and  
 Rho - da, Rho - da, ran a Pa - go - da, Sel - ling cakes and le-mon and

*mf*

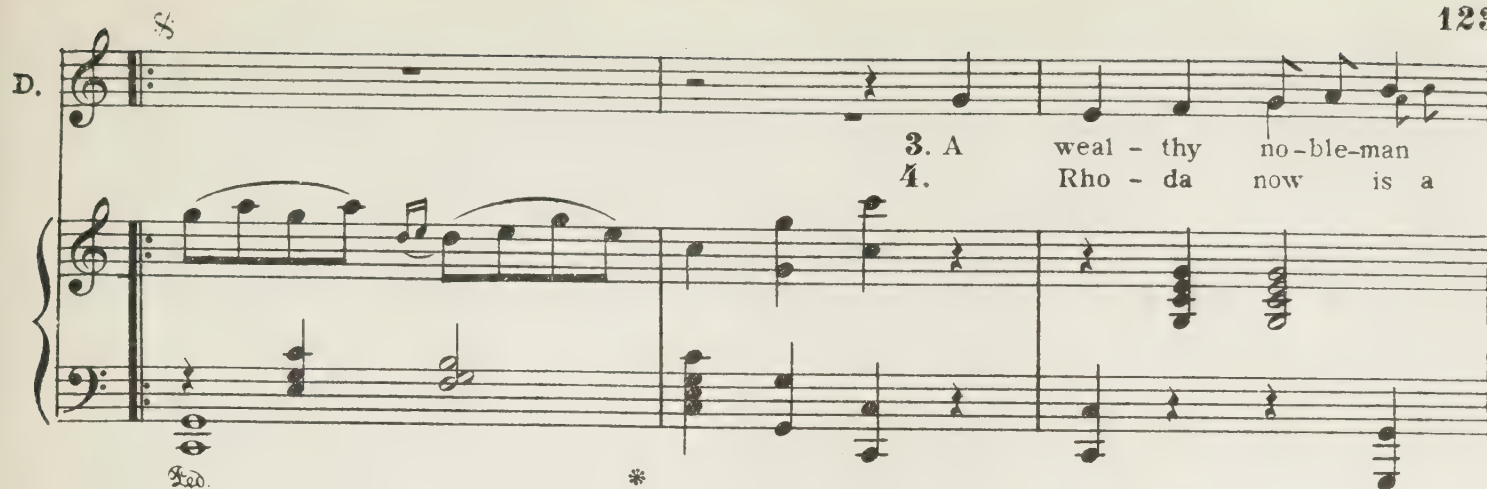
so - da, Buns and bis-cuits and bread of bran  
 so - da; Ma-ny a maid-en met a man

so - da, Buns and bis-cuits and bread of bran  
 so - da; Ma-ny a maid-en met a man

In the pret - ty Pa - go - da Rho - da ran!  
 At the pret - ty Pa - go - da Rho - da ran!

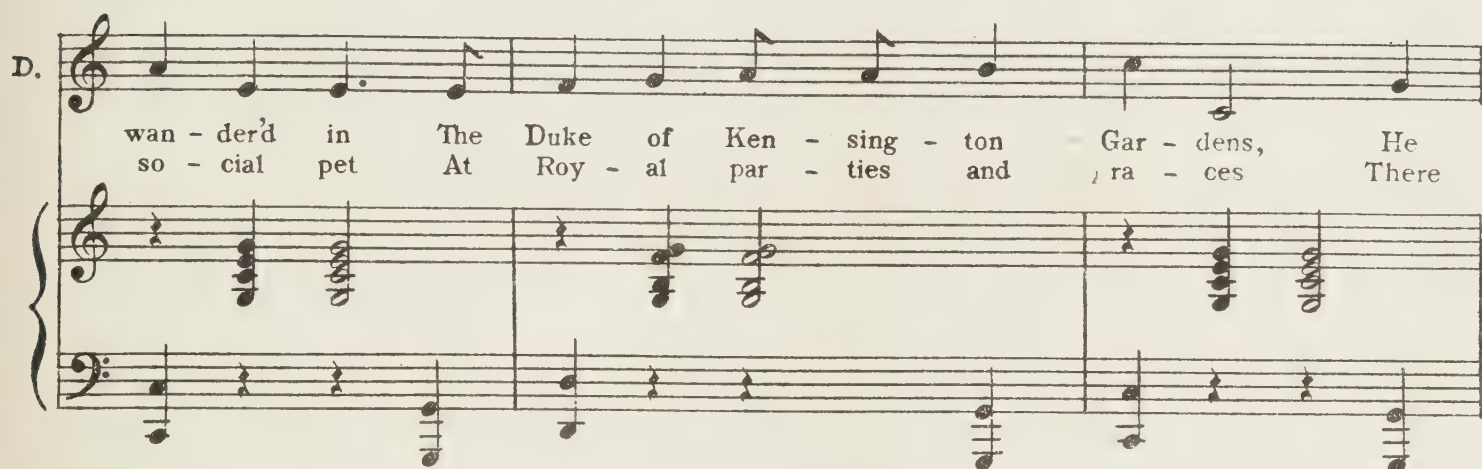
In the pret - ty Pa - go - da Rho - da ran!  
 At the pret - ty Pa - go - da Rho - da ran!



D. 

3. A weal - thy no - ble - man  
4. Rho - da now is a

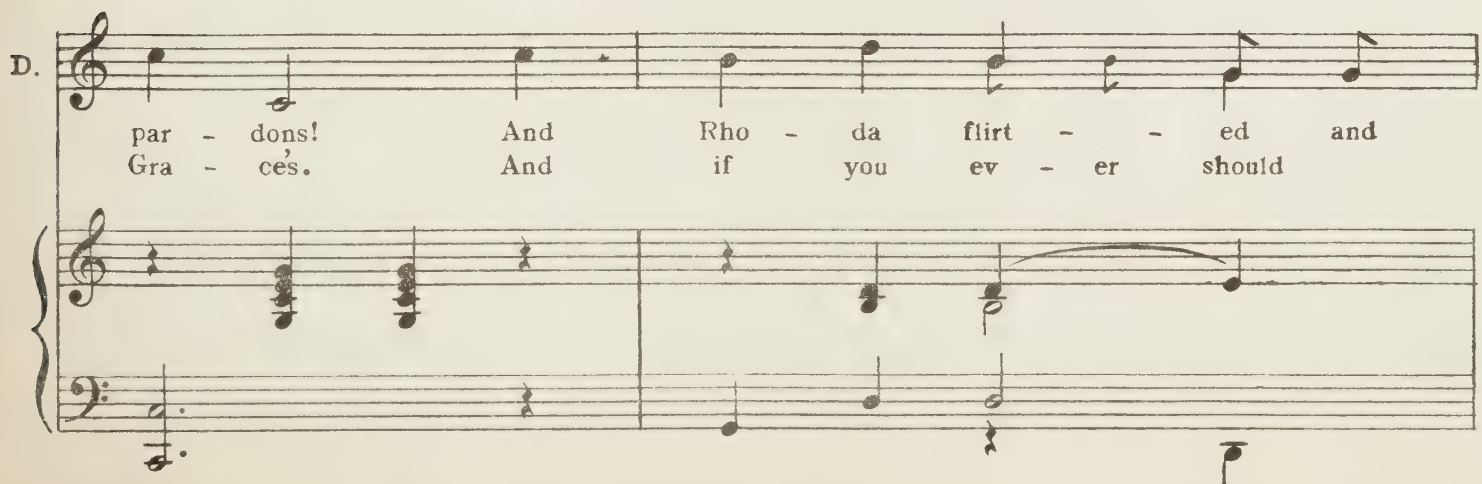
*Ad.* \*

D. 

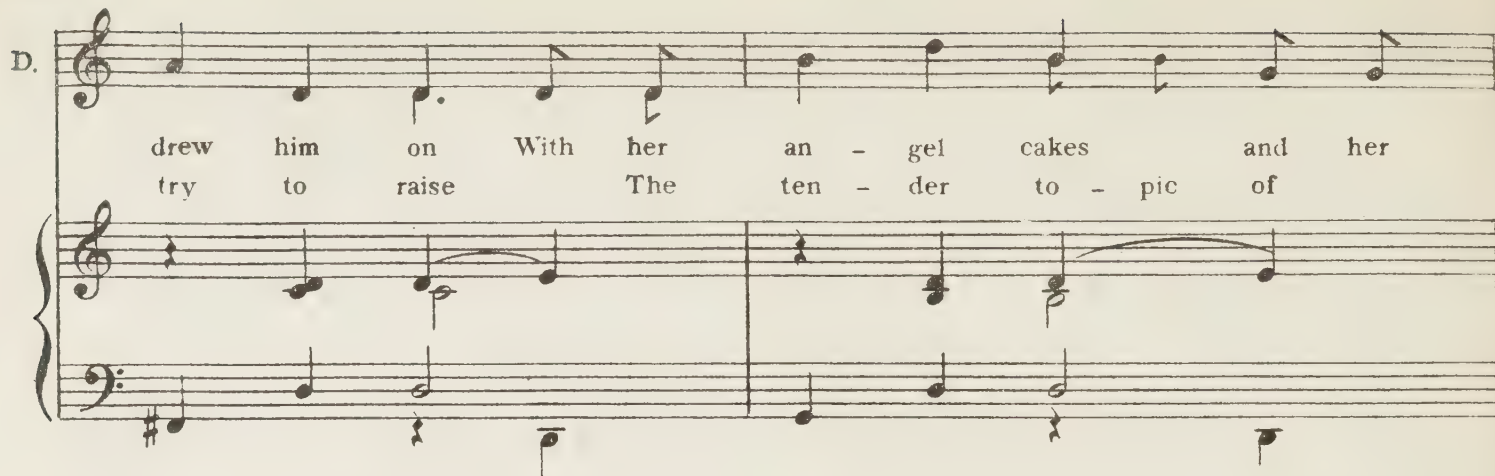
wan - der'd in The Duke of Ken - sing - ton and Gar - dens, He  
so - cial pet At Roy - al par - ties and , ra - ces There

D. 

chuck'd the wait - ress - es un - der the chin, Then gig - gld and ask'd their  
nev - er has been a..... Duch - ess yet With such a style as her

D. 

par - dons! And Rho - da flirt - ed and  
Gra - ces. And if you ev - er should

D. 

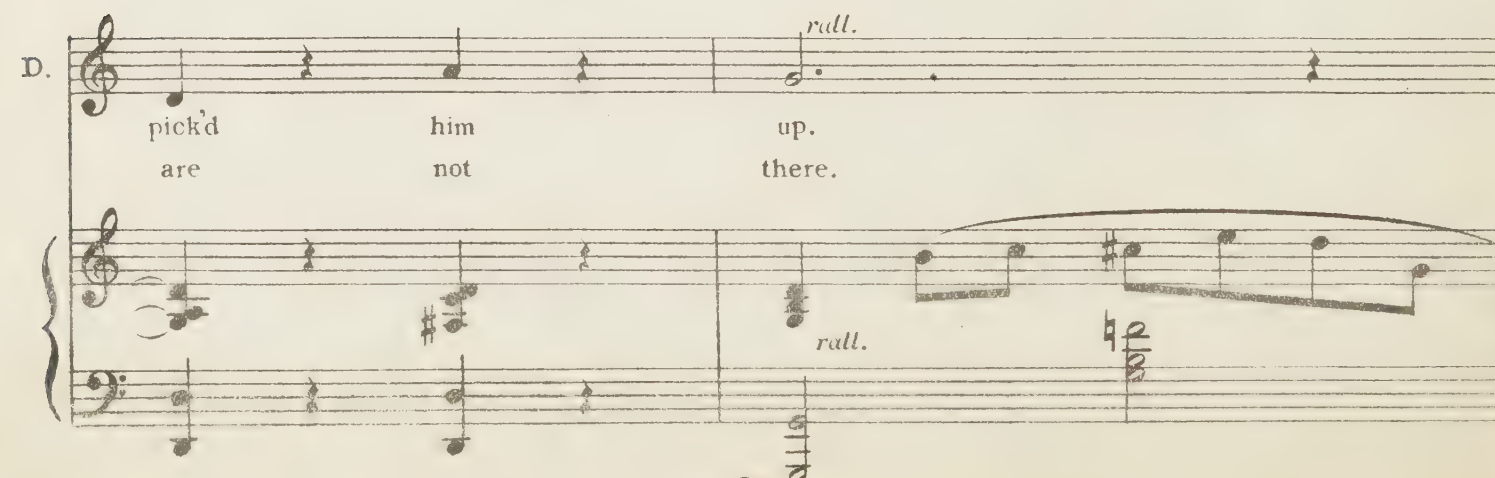
drew him on With her an - gel cakes and her  
try to raise The ten - der to - pic of

D. 

su - gar'd scone, Un - - til one day, at his  
tea - shop days, She looks at you with a

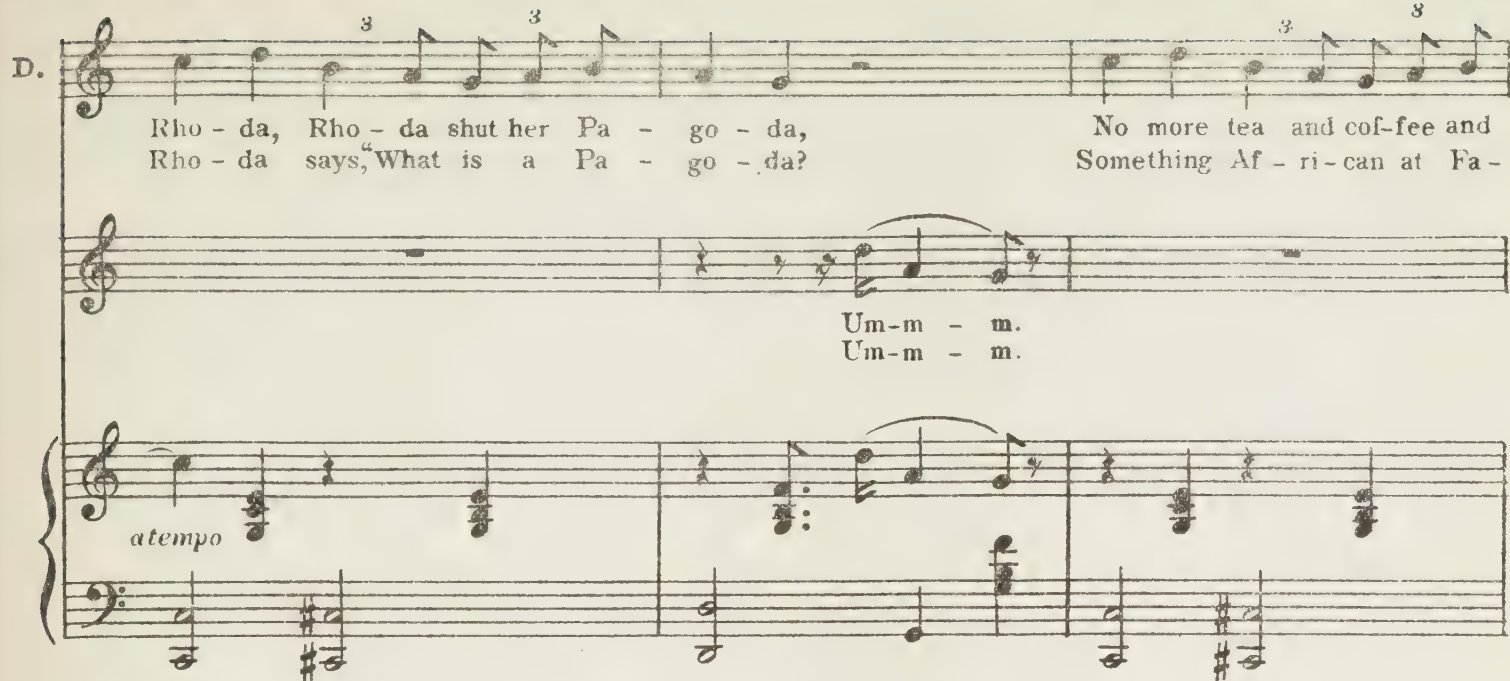
D. 

four - teenth cup, He fell at her feet, and she  
lof - ty stare, As if to sug - gest that you

D. 

pick'd him up. *rall.*  
are not there.



D. 

Rho - da, Rho - da shut her Pa - go - da, No more tea and cof-fee and  
 Rho - da says, "What is a Pa - go - da? Something Af - ri - can at Fa -

Um-m - m.  
 Um-m - m.

*atempo*

D. 

- so - da;  
 - sho - da?" Nev-er a milk-man leaves his can  
 She nev-er heard since life be - gan

Um-m - m.  
 Um-m - m.

D. 

At the pret - ty Pa - go - da Rho - da ran;  
 Of the pret - ty Pa - go - da Rho - da ran!

*cresc.*

## CHORUS.

*mf*

Rho - da, Rho - da, shut her Pa - go - da, No more tea and cof - fee and  
 Rho - da says, "What is a Pa - go - da? Some - thing Af - ri - can at Fa -

Rho - da Rho - da, shut her Pa - go - da, No more tea and cof fee and  
 Rho - da says, "What is a Pa - go - da? Some - thing Af - ri - can at Fa -

*mf*

so - da;  
 - sho - da?"

Nev - er a milk - man leaves his can  
 She nev - er heard since life be - gan

so da;  
 - sho - da?"

Nev er a milk - man leaves his can  
 She nev - er heard since life be - gan

At the pret - ty Pa - go - da Rho - da ran!  
 Of the pret - ty Pa - go - da Rho - da ran!

At the pret - ty Pa - go - da Rho - da ran!  
 Of the pret - ty Pa - go - da Rho - da ran!

D.S.



## Nº 3. CHORUS— "THE EMPEROR'S OWN."

PIANO. *ff*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, while the left hand plays a bass line of eighth notes. The key signature is one sharp (F#) and the time signature is 6/8. The introduction is marked with a forte (ff) dynamic.

The piano accompaniment for the first system continues with two staves. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The key signature is one sharp (F#) and the time signature is 6/8.

SOPRANO I & II.

TENOR.

BASS.

Make

Make

Make

The vocal staves for Soprano I & II, Tenor, and Bass. Each staff has a key signature of one sharp (F#) and a time signature of 6/8. The Soprano and Tenor parts have a melody of eighth notes, while the Bass part has a bass line of eighth notes. The word "Make" is written below each staff at the end of the first system.

The piano accompaniment for the second system continues with two staves. The right hand has a melody of eighth notes, and the left hand has a bass line of eighth notes. The key signature is one sharp (F#) and the time signature is 6/8.

room for the Em-pe-ror's Own, Im-pos-ing and

room for the Em-pe-ror's Own, Im-pos-ing and

room for the Em-pe-ror's Own, Im-pos-ing and

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "room for the Em-pe-ror's Own, Im-pos-ing and". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

splen - did, Who guard the Im-pe-ri-al throne

splen - did, Who guard the Im-pe-ri-al throne

splen - did, Who guard the Im-pe-ri-al throne

The second system continues the musical score with the same three vocal staves and piano accompaniment. The lyrics are "splen - did, Who guard the Im-pe-ri-al throne". The piano accompaniment continues with the same rhythmic pattern.

From trea-son in - tend - ed! With mar - tial but maid-en - ly

From trea-son in - tend - ed! With mar - tial but maid-en - ly

From trea-son in - tend - ed! With mar - tial but maid-en - ly

The third system concludes the musical score with the same three vocal staves and piano accompaniment. The lyrics are "From trea-son in - tend - ed! With mar - tial but maid-en - ly". The piano accompaniment continues with the same rhythmic pattern.



mein And move - - ment ma - jes - - tic, They're  
 mein And move - - ment ma - jes - - tic, They're  
 mein And move - - ment ma - jes - - tic, They're

The piano accompaniment consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and single notes. Dynamics include *p* (piano) and *f* (forte).

al - ways a sight to be seen— These sol - diers do -  
 al - ways a sight to be seen— These sol - diers do -  
 al - ways a sight to be seen— These sol - diers do -

The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

- mes - tic. For dash - ing ap - pear - ance a - lone  
 - mes - tic. For dash - ing ap - pear - ance a - lone  
 - mes - tic. For dash - ing ap - pear - ance a - lone

The piano accompaniment concludes the system with sustained chords and melodic lines, providing a backdrop for the vocal phrases.

They rank in ex - cel - sis; But they are the Em - pe - ror's

They rank in ex - cel - sis; But they are the Em - pe - ror's

They rank in ex - cel - sis; But they are the Em - pe - ror's

Own, And no - bo - dy els - - e's!

Own, And no - bo - dy els - - e's!

Own, And no - bo - dy els - - e's!



(BODYGUARD.)

Girls of the Em-pe - ror's Bo - dy-guard we; Shape - ly and beau - ti - ful

The first system of the musical score for 'BODYGUARD.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melody with eighth and quarter notes. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

sol - diers to see; Who could re - sist the as - sort - ment of charms

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active right hand with some sixteenth-note passages.

Own'd by such love - ly young La - dies - at - arms?..... Such La - dies - at -

The third system of the musical score. The vocal line has a long note on 'at - arms?' followed by an ellipsis. The piano accompaniment continues with its characteristic eighth-note bass line.

- arms. Sure - ly at sight of us, foes in the field,

The fourth system of the musical score. The vocal line concludes with a final note on 'field,'. The piano accompaniment ends with a few final chords.

Drop - ping their ri - fles, will in - stant - ly yield; Ev - e - ry sword will re -

- turn to its case, We shall be wel-com'd with op - en em - brace!.....

..... With op - en em - brace!..... The Em - - - pe - ror \*

splen - did, By us..... is de - fend - - ed From la - - dies se -



- duc - - tive and sly;..... No vis - - ion of

beau - - ty Can lure..... him from du - - - ty, When

we have him un - - - der our eye!

(FULL CHORUS & BODYGUARD.)

The Em - - - pe - ror splen - - did, By

The Em - - - pe - ror splen - - did, By

The Em - pe - ror splen-did, By them is de - fend - ed From

us {them} ..... is de - fend - ed From la - - dies se - duc - - tive and

them ..... is de - fend - ed From la - - dies se - duc - - tive and

la-dies se-ductive and sly!.... No vis-ion of beauty Can lure him from du-ty When

sly!..... No vis - - - ion of beau - - ty Can

sly!..... No vis - - - ion of beau - - ty Can

they have him under their eye! Oh no! No vision of beauty Can lure him from du-ty, When

lure him from du - - ty, When {we they have him un - - der {our their

lure him from du - - ty, When they have him un - - der their

they have him under their eye! Oh no! So no pretty girls need ap - ply When he's under their

San Toy K, P & C<sup>o</sup> 1309



eye! For dash - ing appearance a -

eye! For dash - ing appearance a -

eye! For dash - ing appearance a -

*ff*

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

- lone They rank in ex - cel - sis; But they are the Em-pe-ror's

Own, And no-bo-dy els - e's!

Own, And no-bo-dy els - e's!

Own, And no-bo-dy els - e's!

# **Nº 4. CONCERTED NUMBER— (SING HI, BOBBIE, SIR BINGO & CHORUS.)**

## **"ENTRANCE OF ENGLISH VISITORS."**

**Allegro moderato.** (SING HI.)

**VOICE.**

At our ma - jes - tic mon - arch's be -

**PIANO.** *ff* *mf*

**S. H.**

- hest, Wel - come the whole bar - ba - ri - an

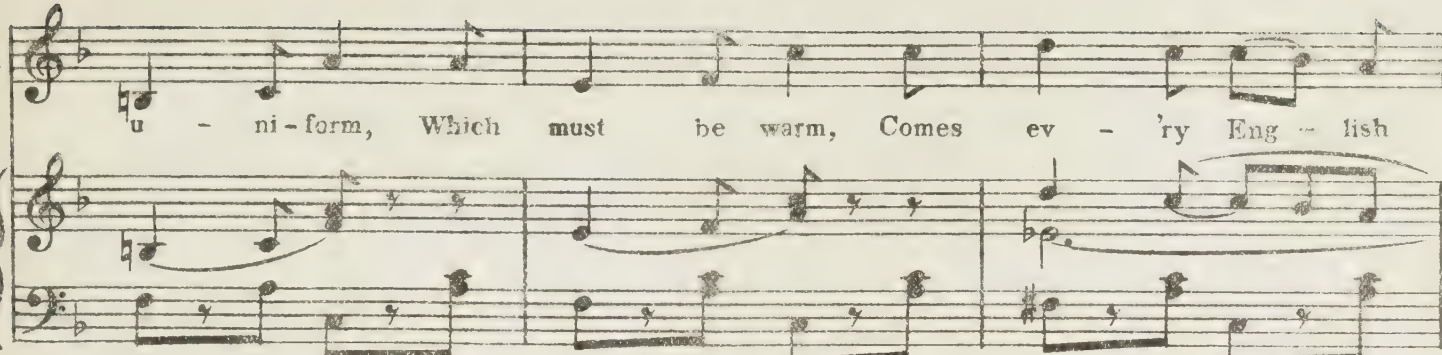
**S. H.**

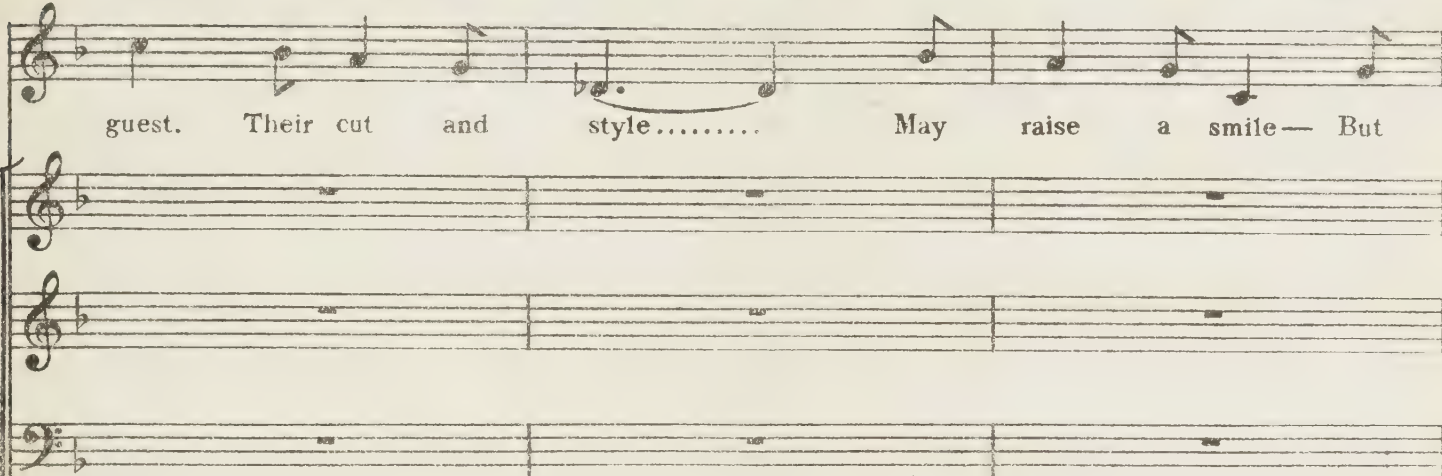
band! In

*f* *ff*

The musical score is written for three parts: Voice, Piano, and Soprano Soloist (S. H.). The tempo is marked 'Allegro moderato.' and the key signature has one flat (B-flat). The time signature is 6/8. The Voice part begins with a rest followed by the lyrics 'At our ma - jes - tic mon - arch's be -'. The Piano part provides accompaniment with dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte). The Soprano Soloist part has two staves, with lyrics '- hest, Wel - come the whole bar - ba - ri - an' and 'band! In'. The Piano accompaniment for the S. H. parts features chords and arpeggiated figures, with dynamic markings of *f* and *ff*.



S.H.    
u - ni - form, Which must be warm, Comes ev - 'ry Eng - lish

S.H.    
guest. Their cut and style..... May raise a smile — But



S.H.    
that must be sup - press'd — Our.

Of course! the smile shall be sup - press'd!

Of course! the smile shall be sup - press'd!

Of course! the smile shall be sup - press'd!



B. Col - ours mean We serve the Queen, They're not a theme for jest! So if you

B. would.... Be quite so good Your laugh may be sup - press'd.

It is! Ob -

It is! Ob -

It is! Ob -

(SIR BINCO.)

These la - dies here With bow and spear Ex -

- serve, it is sup - press'd!

- serve, it is sup - press'd!

- serve, it is sup - press'd!



S.B. - cite my in - te - rest, I real - ly think..... I'll try a wink But

S.B. that must be.... sup - press'd —

Oh fie, You ought to be.... sup -

Oh fie, You ought to be sup -

Oh fie, You ought to be sup -

(ENGLISH LADIES.)

- press'd! Oh, how they stare, As if we were In - a - de-quate - ly dress'd They must be

- press'd!

- press'd!

## CHORUS.

mad! These necks un - clad... Are real - ly ve - ry bad And

These necks un - clad Are real - ly ve - ry bad And

These necks un - clad Are real - ly ve - ry bad And

*f*

ought... to be sup - press'd! Still, free from dis -

ought to be sup - press'd! Still, free from dis -

ought to be sup - press'd! Still, free from dis -

*ff*

- trust or ma - lice Pour tea in the Chi - na Cha - lice

- trust or ma - lice Pour tea in the Chi - na Cha - lice

- trust or ma - lice Pour tea in the Chi - na Cha - lice



Greet them in the Gol - den Dra - gon Pal -

Greet them in the Gol - den Dra - gon Pal -

Greet them in the Gol - den Dra - gon Pal -

- - - ace!

- - - ace!

- - - ace!

- - -

- - -

- - -

# Nº 5. SONG & CHORUS—(BLANCHE.) "THE WHOLE STORY."

**VOICE.**

**PIANO.**

*Moderato.*

*stacc.*

*f* *mf* *p*

1. How are  
2. Com-mon  
3. Then he

**I.**

Eng - lish hus - bands won? Would you like to know? I will  
friends are quick - ly found, And you pret - ty soon See the  
finds the girl in tears, Hud - d'd in a chair, Some - one

**I.**

tell you how it's done, By the Comme il faut. First the  
fel - low call - ing round Ev - 'ry af - ter-noon. If your  
told her, it ap-pears That he did - n't care! Then he



I. 

ti - mid - est of glan - ces At a ball, be - tween the dan - ces, Mak - ing  
fa - ther takes his daugh - ters Off to Hom - burg for the wa - ters, Then the  
shows how sil - ly this is, By the us - ual vows and kis - ses, And the

I. 

some - one stop and think—"Who's the pret - ty girl in pink?" In - tro -  
wick - ed man will swear That his doc - tor sent him there! Ten - nis,  
lov - er must ex - plain "Sir, I love... your daugh - ter Jane!" Then... in

I. 

- duc - tion— talk that's terse— "Aw - ful  
tea, per - haps a walk, Both... are  
Church, some mut - ter'd tones, And... a

I. 

hot!" "Do you re - verse?" Cool in the con - ser - va -  
shy and can - not talk, View the landscape con a -  
March of Men - del - ssohn's Off they drive in rice and

I.

- to - ry" That's the pro-logue of the sto - ry!  
 mor - e - That's the mid-dle of the sto - ry!  
 glo - ry, That's the fin - ish of the sto - ry!

1. In - tro -  
 2. Ten - nis,  
 3. Then in

"Aw - ful  
 Both.... are  
 And.... a

- duc - tion - talk that's terse -  
 tea, per - haps a walk,  
 Church, some mut - ter'd tones,

1. In - tro - duc - tion - talk that's terse -  
 2. Ten - nis, tea, per - haps a walk,  
 3. Then in Church some mut - ter'd tones,

1. In - tro - duc - tion - talk that's terse -  
 2. Ten - nis, tea, per - haps a walk,  
 3. Then in Church some mut - ter'd tones,



hot" "Do you re - verse?"  
shy and can - not talk.  
March of Men - del - ssohn's.

"Aw - ful hot!" "Do you re - verse?"  
Both are shy and can - not talk.  
And a March of Men - del - ssohn's.

Cool in the con - ser - va -  
View the land - scape con a -  
Off they drive in rice and

Aw - ful hot!" "Do you re - verse?"  
Both are shy and can - not talk.  
And a March of Men - del - ssohn's.

Cool in the con - ser - va -  
View the land - scape con a -  
Off they drive in rice and

Aw - ful hot!" "Do you re - verse?"  
Both are shy and can - not talk.  
And a March of Men - del - ssohn's.

Cool in the con - ser - va -  
View the land - scape con a -  
Off they drive in rice and

to - ry" That's the pro - logue of the sto - ry!  
mo - re That's the mid - dle of the sto - ry!  
glo - ry That's the fin - ish of the sto - ry!

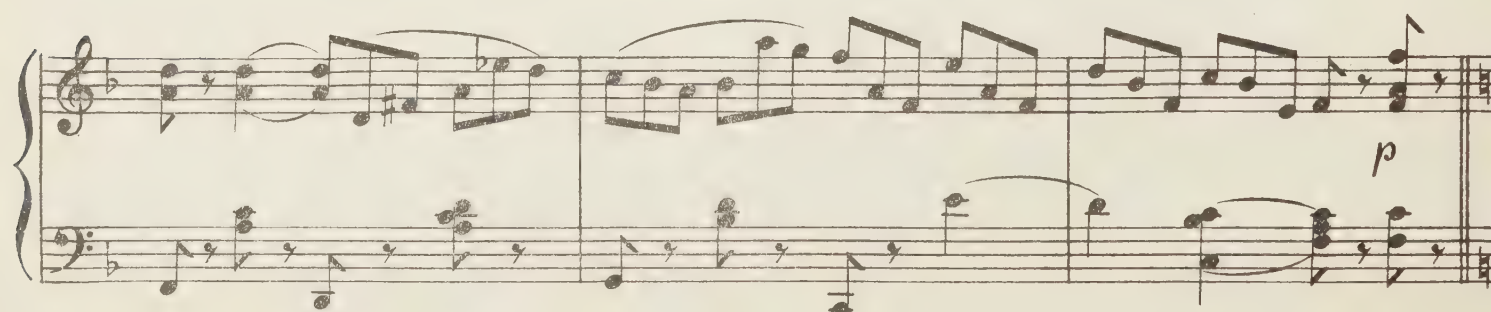
to - ry" That's the pro - logue of the sto - ry!  
mo - re That's the mid - dle of the sto - ry!  
glo - ry That's the fin - ish of the sto - ry!

to - ry" That's the pro - logue of the sto - ry!  
mo - re That's the mid - dle of the sto - ry!  
glo - ry That's the fin - ish of the sto - ry!

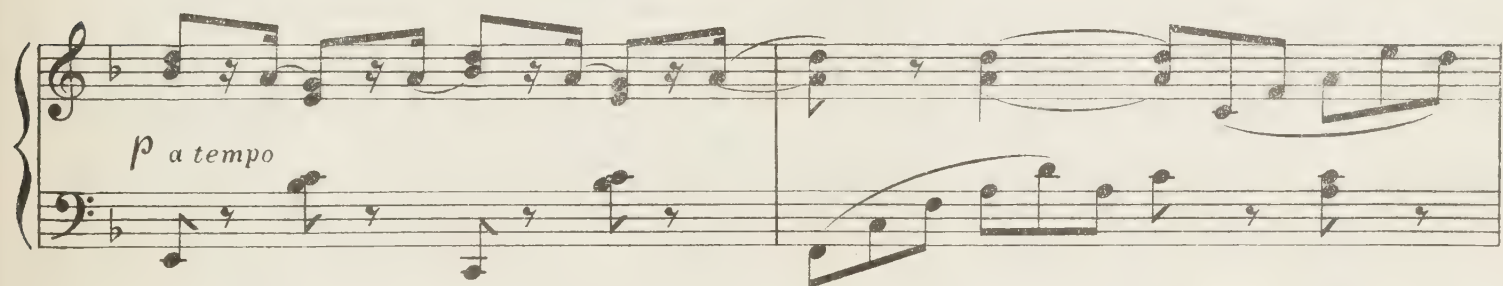
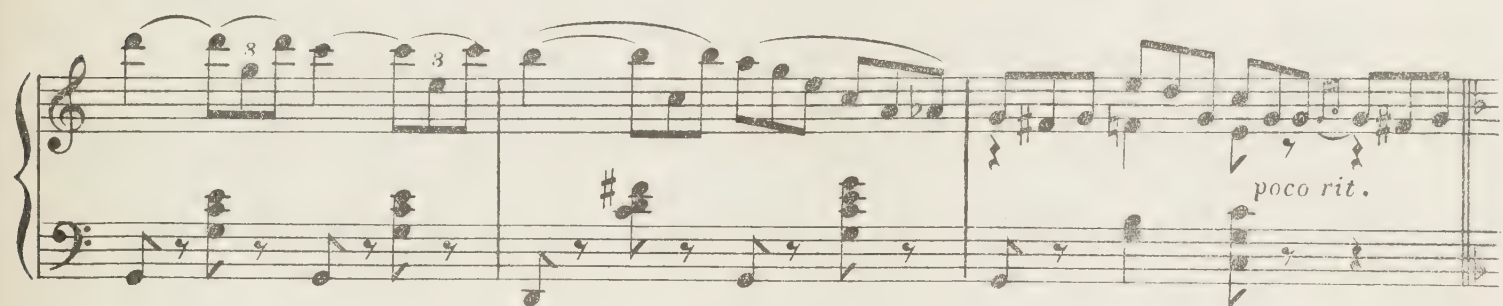
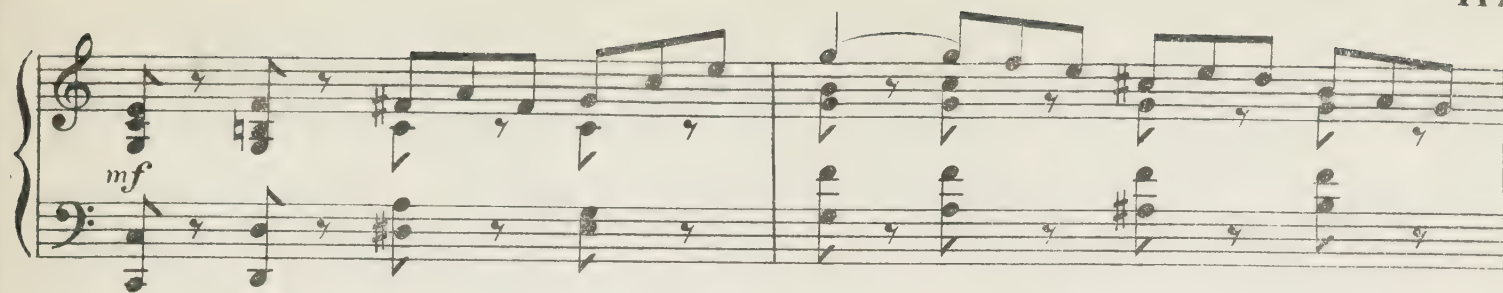
N<sup>o</sup> 6. PAS SEUL.

Moderato grazioso.

PIANO.







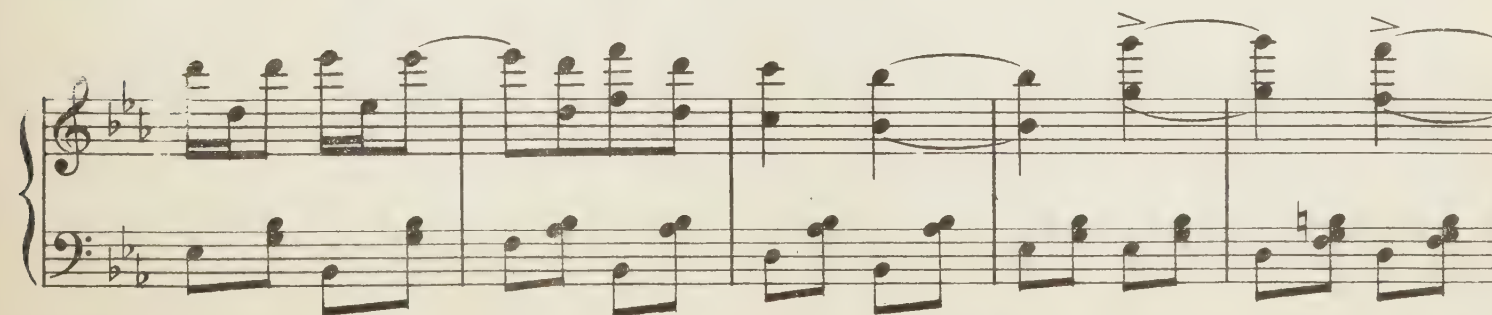
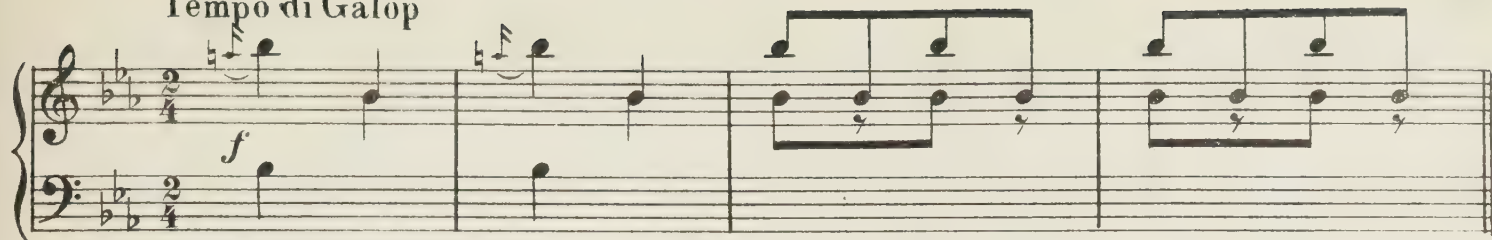
## Tempo di Valse.

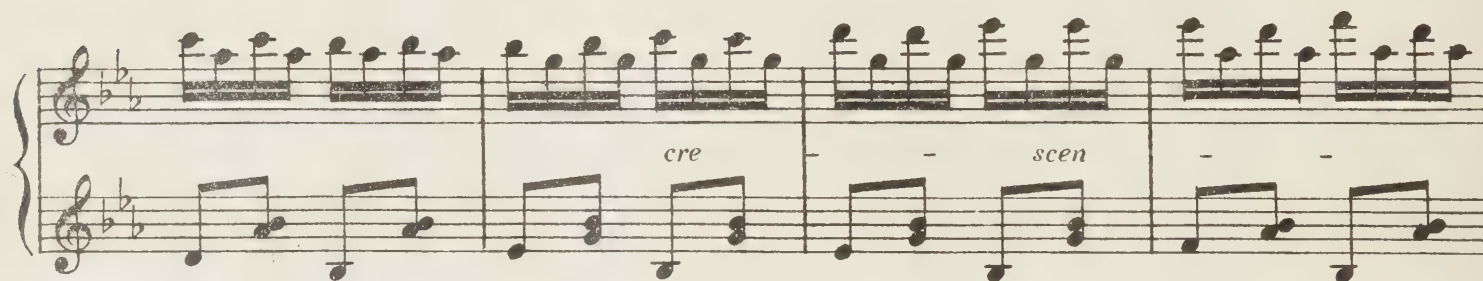
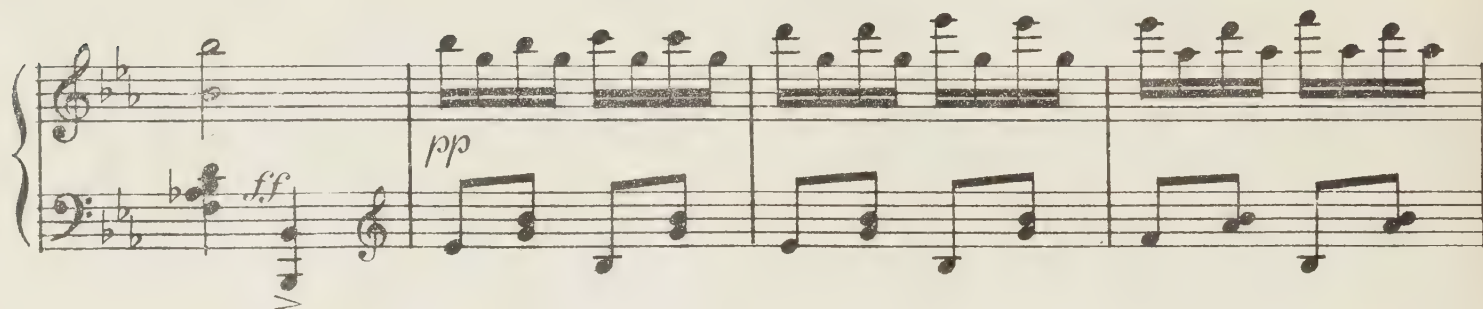
The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes a *ff* dynamic marking. The second system includes a *rall.* marking followed by *ff a tempo* and a *p* marking. The third system includes a *ff* marking. The fourth system includes a *ff* marking. The fifth system includes a *ff* marking. The sixth system includes a *p* marking. The score includes various musical notations such as notes, rests, and repeat signs. The key signature has two flats (B-flat major), and the time signature is 3/4. The piece concludes with a final cadence.



Tempo di Galop

149







# NO. 7. DUET— (SAN TOY & BOBBIE.) "THE LITTLE CHINA MAID."

PIANO.

*Ad.* \* *Ad.* \* *Ad.* \*

SAN TOY.

1. As I'm a Chi-na maid,..... And you're an Eng-lish-  
2. But when you have me there..... En-tire-ly to your-

BOBBIE.

*Ad.*

\*

S.T.

- man,..... How are you to car-ry Me off if we mar-ry? I don't see how you  
- self,..... You'll shat-ter your pas-sion In por-ce-lain fa-shion, Or leave me on the

B.

S.T. can!.....  
shelf.....

B. You need-nt feel a - fraid,..... For like a vase... or  
By all the Gods I swear..... That I'll be al - ways

S.T.

B. cup,..... I'll pack you com-plete - ly And la - bel you neat - ly With "Chi - na, this side  
true;..... Though Dres-den and Sev - res May court me for ev - er, I'll stick to Nan-kin

S.T. And so..... I'll go..... Far ov - er the sea If

B. up!??.....  
blue!.....



S.T. you are with me To guard from dan-gers Of storm and stran-gers Your

B.

*Ad.* \* *Ad.* \*

S.T. lit - tle col - lec - tion of Chi - - na! Ah, vow.....

B. I vow,..... I

S.T. .... To love me as you do now, Nor re - gret the

B. vow..... To love you as I do now, And

S.T. price that you paid When you would buy (I can - not tell why) Your  
(Small notes 2nd time.)

B. I'll en - dea - your To keep for ev - er My lit - - - tle

1.  
S.T. own lit - tle Chi - na maid!

B. Chi - - - na maid!

8.....

2.  
S.T. own lit - tle Chi - na maid!.....

B. Chi - na maid!.....



## Nº 8. ENTRANCE OF WIVES—"WE HAVE COME TO SEE."

Allegretto moderato.

VOICE.

PIANO.

1. We have come to see (*Squeak*) What the pa-lace life is,  
 2. Such a splendid scene (*Squeak*) Can-not have it's fél-low,

Half a do-zen wee (*Squeak*) Win-ning lit-tle wi-fies!  
 Dra-gons red and green, (*Squeak*) Dra-gons blue and yel-low!

Ev-ry thing we pass (*Squeak*) Claims our ad-mi-ra-tion, And en-thu-si-as-(*Squeak*)  
 Dra-gons bolt up-right, (*Squeak*) Dra-gonsdull and sleep-y; Its a roy-al sight, (*Squeak*)

1<sup>st</sup> Wife. 2<sup>nd</sup> Wife. 3<sup>rd</sup> Wife. 4<sup>th</sup> Wife.  
 -Tic e-jac-u-la-tion, But a tri-fle creep-y! } Ha, Ha, Ha! He, He, He! Hi, Hi, Hi! Ho, Ho, Ho!

5<sup>th</sup> Wife. 6<sup>th</sup> Wife. All.  
 Hu, Hu, Hu! Some-times Y— Yes we won-dersometimes Y— Ha, Ha, Ha! He, He, He!

Hi, Hi, Hi! Ho, Ho, Ho! Hu, Hu, Hu! Sometimes Y— Yes, we won-der Y!



The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), indicating G major. The time signature is not explicitly shown but appears to be 2/4 based on the note values. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a whole rest and a bass staff with a half note. The second system features a treble staff with a series of eighth notes and a bass staff with a half note. The third system has a treble staff with a series of eighth notes and a bass staff with a half note. The fourth system includes a treble staff with a series of eighth notes and a bass staff with a half note. The fifth system features a treble staff with a series of eighth notes and a bass staff with a half note. The sixth system has a treble staff with a series of eighth notes and a bass staff with a half note. The score concludes with a double bar line and the initials 'D.S.' (Da Capo).

*rall: 2nd time.*

*f Fine.*

D.S.

# Nº 9. QUARTETTE & CHORUS — "BACK TO LONDON."

(POPPY, DUDLEY, TUCKER, LI, PRESTON & ENGLISH LADIES.)

Allegro.

Music by LIONEL MONCKTON.

PIANO.

First system of the piano introduction. It consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of the piano introduction. The right hand continues the melodic development with some rests, and the left hand maintains the accompaniment. The system concludes with a final chord in the right hand.

First system of the vocal entry and piano accompaniment. The vocal part begins with a repeat sign and a key signature change to B-flat major. The lyrics are: (POPPY.) What joy to know a (TUCKER.) You'll all a - gree, I. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in both hands.

Second system of the vocal entry and piano accompaniment. The vocal part continues with the lyrics: month or so Will see us in town a - gain; Will think, with me, Pe - kin is a (fri - fle slow, Pe - (ALL). The piano accompaniment continues with the same eighth-note pattern, ending with a forte (*f*) dynamic and an accent mark.



(TUCKER.)

see us in town a - gain!..... The trip may be a  
- kin is a tri - fle slow;..... So I sug - gest, it

*p*

(ALL.)

month or three, Not rec - kon - ing in the train! That  
might be best To Lon - don that we should go! To

*f* *>*

(DUDLEY.)

Chatham and Do - ver train!..... And there, I doubt, on  
London that we should go!..... For well we know when

*p*

(LI.)

Sun - days out, There won't be a Chi - na - man a - bout! My  
we ar - rive We'll find the dear old town a - live, (PRE.) And

wish - ee you could take me too My wash-ee for all the  
boys and girls will all turn out As soon as they hear us

(GIRLS.) (MEN.) (GIRLS.)  
c/ew! Oh, whirl of joy! Oh, joy - ful whirl! For girl and  
shout! We're home a - gain! A - gain we're home! By boat and

(MEN.) (ALL.)  
boy! For boy and girl! For we all of us are  
train No more to roam! For the on - ly town in

go - ing back to Lon - don!..... Ov - er O - cean,.....  
which to live is Lon - don,..... So ex - cit - ing,.....



..... That's the no - tion!..... It will  
 ..... And de - light - ing..... That it

fair - ly strike us sil - ly, When we drive up Pic - ca -  
 draws us wil - ly nil - ly To our dear old Pic - ca -

- dil - ly, And we know that we are back a - gain in  
 - dil - ly, With a Hip Hur - rah! we're back a - gain in

town!..... Oh, we all of us are  
 town!..... For the on - ly town in

*f*

go - ing back to Lon - don! ..... Ov - er O - - cean, .....  
 which to live is Lon - don! ..... So ex - cit - - ing, .....

..... That's the no - tion! ..... It will fair - ly strike us  
 ..... And de - light - ing ..... That it draws us wil - ly

sil - ly, When we drive up Pic - ca - dil - ly, And we  
 nil - ly To our dear old Pic - ca - dil - ly, With a

know that we are back a - gain in town! .....  
 Hip Hur-rah! we're back a - gain in town! .....

*Fine*  
*D.C.*



# Nº 10. SONG & CHORUS — (YEN HOW.) "I MEAN TO INTRODUCE IT INTO CHINA."

Moderato.

VOICE.

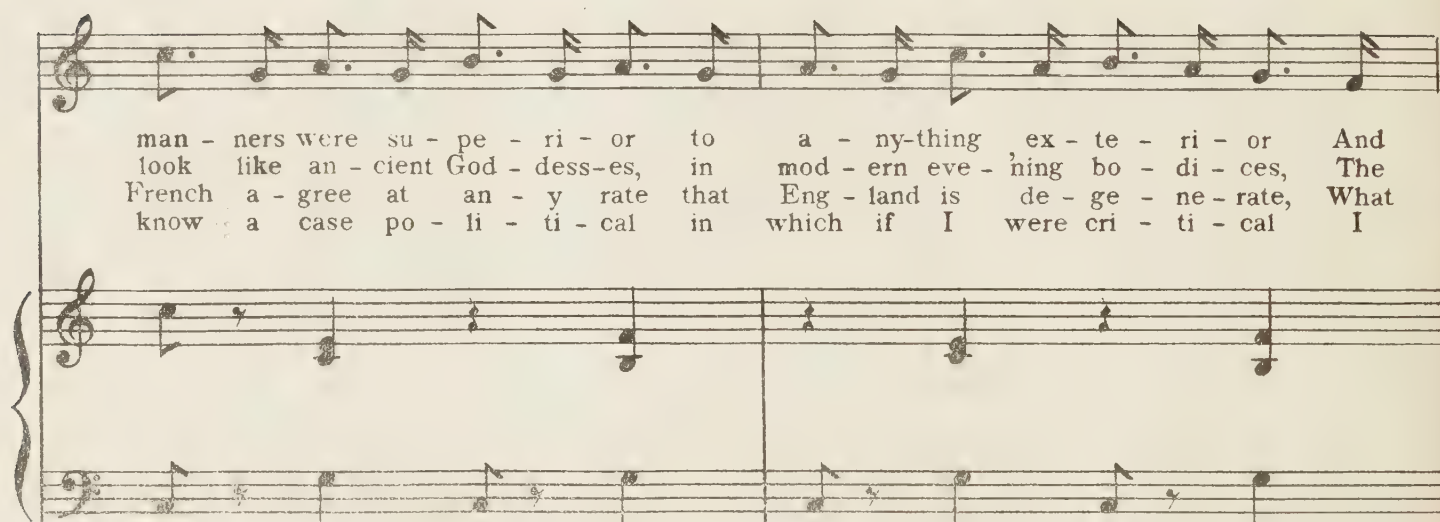
PIANO.

1. I
2. An
3. Some
4. Al -

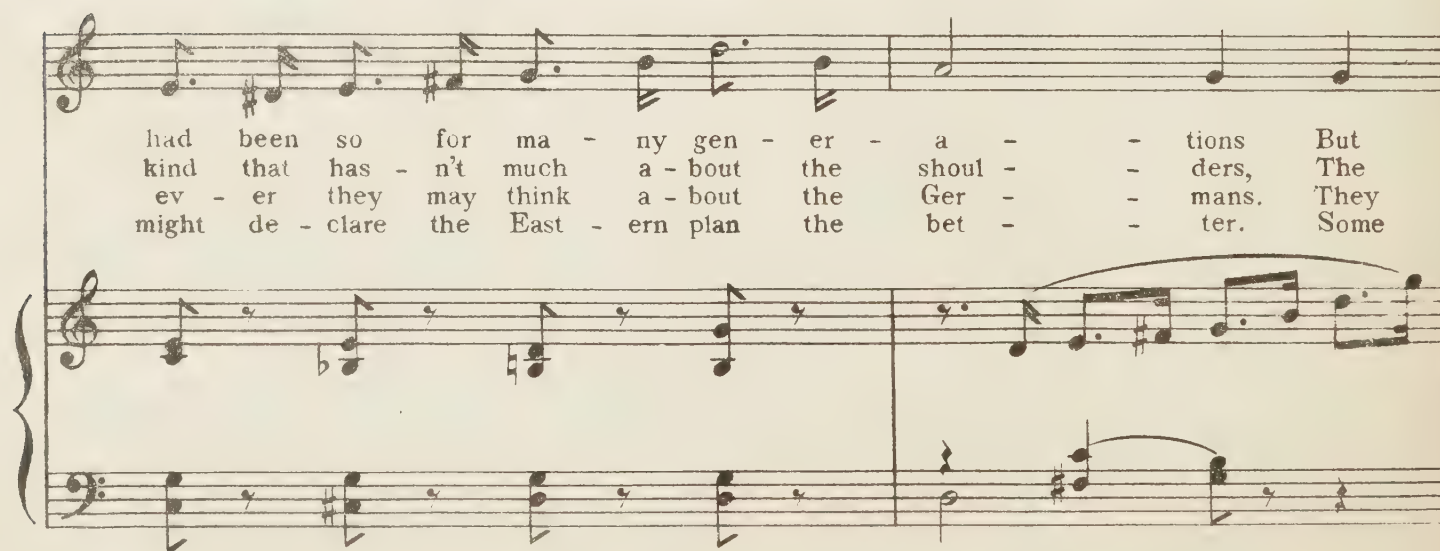
used to think a Chi - na man was twen - ty times as fine a man As  
 Eng - lish - wo - man's pas - sion is to know what Pa - ris fa - shion is In  
 Fo - reign Pow'rs are say - ing how that Bri - tain is de - cay - ing now That  
 - though ex - tre - me - ly fer - vid - ly and al - most un - re - ser - ved - ly I



a - ny born of Eu - ro - pe - an na - tions Our  
 or - der to as - ton - ish all be - hold - ers, They  
 is the text of Ic - on - o - clas - tic ser - mons, The  
 co - py Eng - lish me - thods to the let - ter, I



man - ners were su - pe - ri - or to a - ny-thing ex - te - ri - or And  
 look like an - cient God - dess-es, in mod - ern eve - 'ning bo - di - ces, The  
 French a - gree at an - y rate that Eng - land is de - ge - ne - rate, What  
 know a case po - li - ti - cal in which if I were cri - ti - cal I



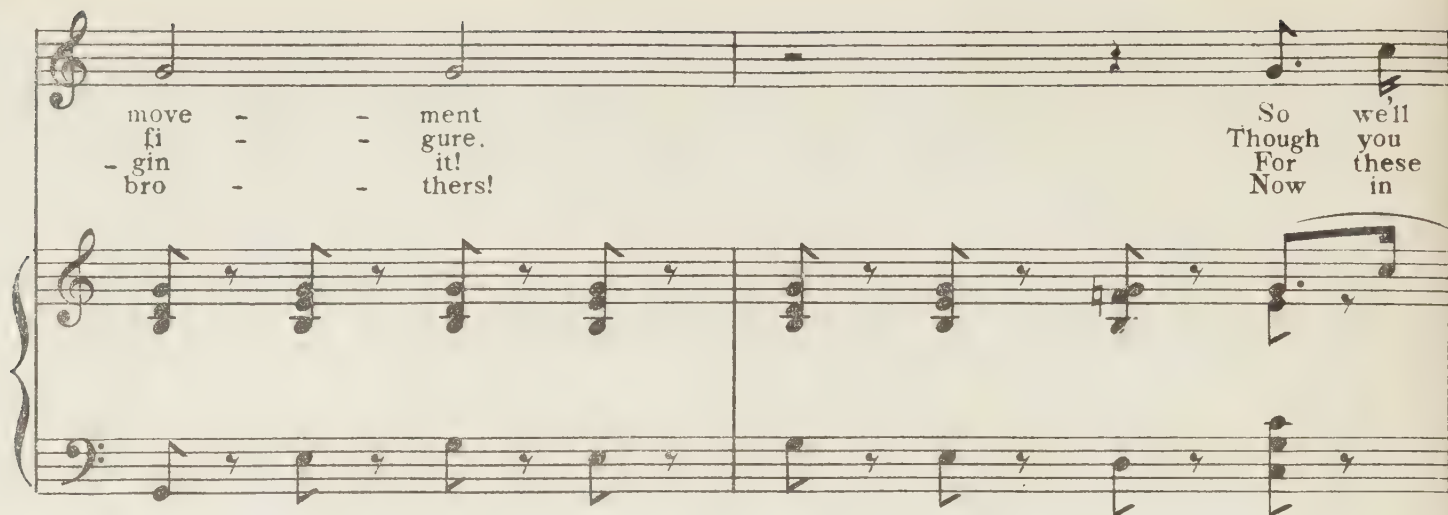
had been so for ma - ny gen - er - a - tions But  
 kind that has - n't much a - bout the shoul - ders, The  
 ev - er they may think a - bout the Ger - mans. They  
 might de - clare the East - ern plan the bet - ter. Some



now, there's not a doubt of it that Chi - na will be out of it Un -  
dress and o - ther dra - pe - ry must not be loose and va - pour - y The  
tell the doom that shall be on the per - fi - dy of Al - bi - on And  
peo - ple con - tra - dic - to - ry be - wail a Brit - ish vic - to - ry And

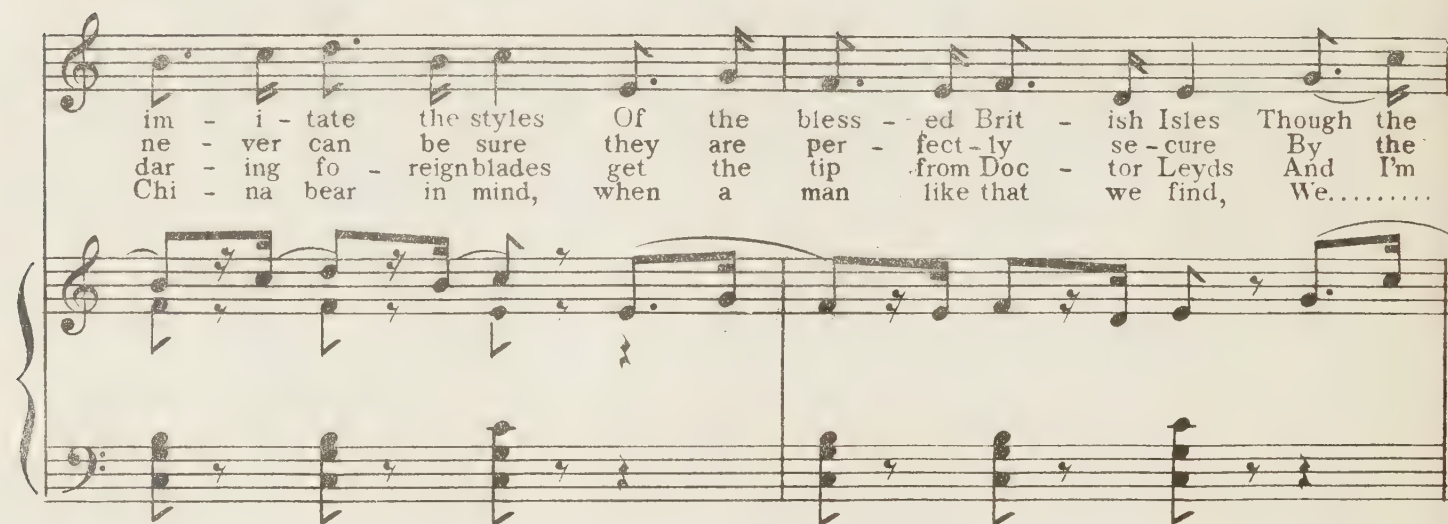
- less we can ef - fect a vast im - prove - - ment We'll co - py the va - ri - e - ty of  
tight - ly fit - tingskirt is now de ri - - gueur, And judg - ing from designs of it the  
say they could in - vade her in a min - - ute, De - feat her and de - mo - lish her and  
cheer for the suc - cess - es of the o - - thers, And if the mules should run a - way and

West - ern high so - ci - e - ty And I will be the lea - der of the  
un - du - lat - ing lines of it Will cost as well as show a pret - ty  
ut - ter - ly - a - bol - ish her, But no - ho - dy is anx - ious to be -  
take a moun - tain gun a - way They greet the mules as Pa - tr - ots and

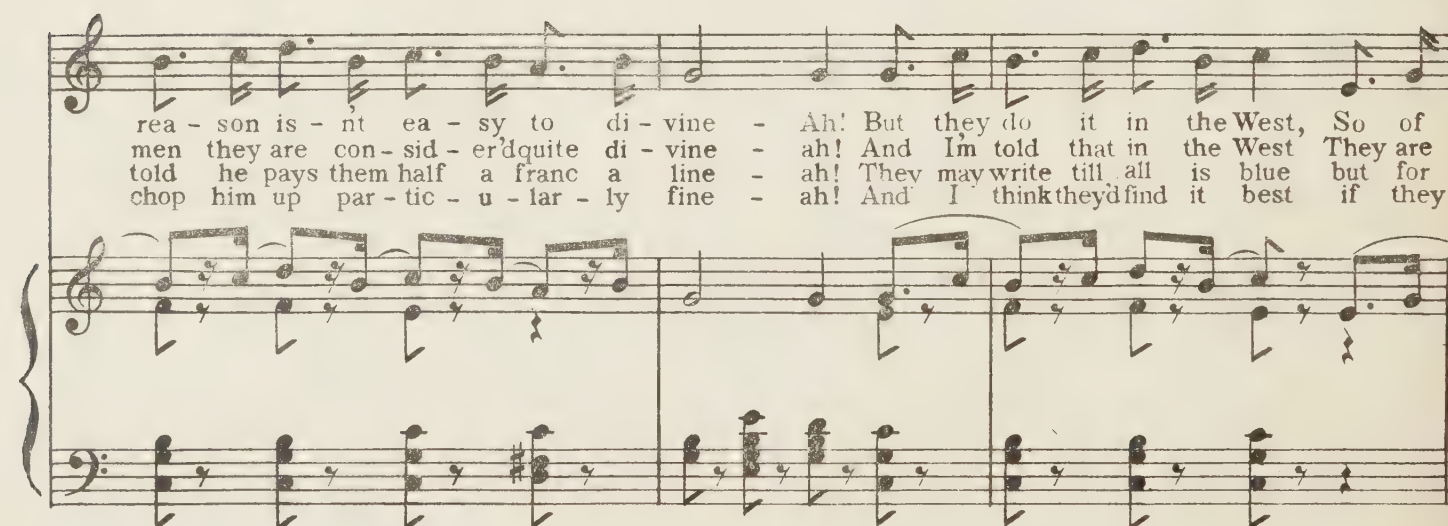


move - - ment  
fi - - gure.  
- gin it!  
bro - - thers!

So well  
Though you  
For these  
Now in



im - i - tate the styles Of the bless - ed Brit - ish Isles Though the  
ne - ver can be sure they are per - fect - ly se - cure By the  
dar - ing fo - reign blades get the tip from Doc - tor Leyds And I'm  
Chi - na bear in mind, when a man like that we find, We.....



rea - son is - nt ea - sy to di - vine - Ah! But they do it in the West, So of  
men they are con - sid - er'd quite di - vine - ah! And I'm told that in the West They are  
told he pays them half a franc a line - ah! They may write till all is blue but for  
chop him up par - tic - u - lar - ly fine - ah! And I think they'd find it best if they



CHORUS  
IN UNISON.

course it must be best And I mean to in - tro - duce it in - to Chi - na. So we'll  
worn by all the best So I mean to in - tro - duce them in - to Chi - na. Though you  
all the harm they do They might just as well be somewhere out in Chi - na! For these  
tried it in the West, It dis - cou - ra - ges dis - loy - al - ty in Chi - na! Now in

im - i - tate the styles Of the bless - ed Brit - ish Isles Though the rea - son is - nt ea - sy to di -  
ne - ver can be sure they are per - fect - ly se - cure, By the men they are con - sid - ered quite di -  
dar - ing fo - reign blades get the tip from Doc - tor Leyds And I'm told he pays them half a franc a  
Chi - na bear in mind, when a man like that we find, We.... chop him up par - tic - u - lar - ly

- vine - Ah! But they do it in the West, So of course it must be best And I  
- vine - ah! And I'm told that in the West, they are worn by all the best So I  
line - ah! They may write till all is blue but for all the harm they do They might  
fine - ah! And I think they'd find it best if they tried it in the West, It dis -

mean to in - tro - duce it in - to Chi - na.  
mean to in - tro - duce it in - to Chi - na.  
just as well be some where out in Chi - na.  
cou - ra - ges dis - loy - al - ty in Chi - na!

1. 2 & 3. 4.

8...

D.S.

# Nº 11. SONG — (BOBBIE) "THE ONE IN THE WORLD."

Andante.

PIANO. *mf*

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing a whole note chord of B-flat, D-flat, and F. The bass clef staff contains a whole note chord of B-flat, D-flat, and F. The melody in the treble staff starts with a quarter note B-flat, followed by a half note D-flat, and then a quarter note F. The bass staff has a whole note chord of B-flat, D-flat, and F. The tempo is marked 'Andante' and the dynamic is 'mf'.

1. A ma - ny maid - ens sweet and ten - der, And  
2. And she shall walk in per - fect beau - ty, And

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The melody for the first line is: A (quarter), ma (quarter), ny (quarter), maid (quarter), - (quarter), ens (quarter), sweet (quarter), and (quarter), ten (quarter), - (quarter), der, (quarter), And (quarter). The piano accompaniment for the first line is: B-flat (half), D-flat (half), F (half). The melody for the second line is: And (quarter), she (quarter), shall (quarter), walk (quarter), in (quarter), per (quarter), - (quarter), fect (quarter), beau (quarter), - (quarter), ty, (quarter), And (quarter). The piano accompaniment for the second line is: B-flat (half), D-flat (half), F (half).

fair there are be-neath the sun; But just to claim his  
she shall coun-sel high-er things; En - nob-ling work, en -

The vocal melody is in the treble staff, and the piano accompaniment is in the bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The melody for the third line is: fair (quarter), there (quarter), are (quarter), be-neath (quarter), the (quarter), sun; (quarter). The piano accompaniment for the third line is: B-flat (half), D-flat (half), F (half). The melody for the fourth line is: she (quarter), shall (quarter), coun-sel (quarter), high-er (quarter), things; (quarter). The piano accompaniment for the fourth line is: B-flat (half), D-flat (half), F (half). The melody for the fifth line is: But (quarter), just (quarter), to (quarter), claim (quarter), his (quarter). The piano accompaniment for the fifth line is: B-flat (half), D-flat (half), F (half). The melody for the sixth line is: En - (quarter), nob-ling (quarter), work, (quarter), en - (quarter). The piano accompaniment for the sixth line is: B-flat (half), D-flat (half), F (half).



life's sur - ren - der, For ev - 'ry man there is but one! It  
- dear - ing du - ty, Her hand shall com-fort while it clings: Her

doe - sn't mat-ter what her na - tion, She may be Brit-ish or Bur -  
eyes be mir-rors Hea-ven - glass - ing; And gifts to make a mon-arch

- mese; It doe - sn't mat - ter what her  
proud, Her lit - tle ten - der touch in

sta - tion, Love doe - sn't reck-on by de - grees. But that  
pass - ing, Her lit - tle look a-cross the crowd. Ah! So

*rall: - - -*

*p*

mo - ment you meet her All life shall seem sweet - er,  
 dear and so hu - man As wife and as wo - man;

*Red.* \* *Red.* \*

*rall:*

Di-vin - er, complet - er, An an-gel-for you man— Il - lu-min'd, Impearl'd, ..... And your  
 Her wings she has fur'd ..... Ah! what

*poco cresc.* *rall: f*

*Red.* \*

*a tempo.*

hopes ..... thronging round her, Shall tell you you've found her,  
 price ..... can as - sess her? What praise can con-fess her?

*a tempo.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*



And in your heart crown'd her the One ..... in the world!.... Just the  
 God guard her! God bless her! The one ..... in the world!.... Just the

*And.* \* *And.* \* *And.* \*

1. one— Just the one ..... in the world!

2. one ..... in the world!

*f*

N<sup>o</sup> 12. SONG — (SAN TOY.) "THE BUTTERFLY."

Moderato.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Moderato.' The score is divided into three systems. The first system shows the beginning of the piece with a repeat sign. The second system includes a list of three variations: 1. A, 2. Then, 3. The. The third system contains the lyrics for the song.

1. A  
2. Then  
3. The

but-ter - fly, spread-ing his shin - ing wing Went flut-ter - ing forth in the  
hi-ther and thi - ther, through grove and glade, There beckon'd the fan of the  
vain little but - ter - fly, puff'd with pride, Flew close to the fan of the



gold - en spring; He danc'd on a ray of the  
Chi - nese maid; Wher - ev - er it went, on it's  
maid - dark-eyed; But oh! when he perch'd on it's

flam - ing sun, And kiss'd the chry - san - the - mums  
witch - ing way, The but - ter - fly fol - low'd the  
paint - ed rim, How warm was the wel - come that

one - by one. But pre - sent - ly out in the  
sky - blue day. For ov - er the fan - in it's  
wait - ed him! Be - fore he could make a re -

air there stray'd The bright lit - tle fan of a  
fall and rise - There spar - kl'd a cou - ple of  
- mark po - lite, Two dear lit - tle fin - gers had

Chi - nese maid, And the gid - dy young but - ter - fly  
dark brown eyes, And they said, in their el - o - quent  
seiz'd him tight, While two lit - tle fin - gers pro -

prompt - ly tried To look at the face on the  
lan - guage dumb, "I love you, sweet but - ter - fly!  
- duc'd a pin— And right through his bo - dy that

oth - er side!... For he said, "In my blue And my  
Come come come!" And the but - ter - fly thought, "She's a  
pin went in!... Then he pant - ed, "I'm hurt!— It's be -

*rall.* *a tempo.*

scar - let and yel-low, It's per - fect - ly true I'm a  
dear lit - tle mai-die!— I cer - tain - ly ought To o -  
- ha - - viour shoddy This pin to in - sert In a

*rall.* *a tempo.*



ve - ry fine fel - low; A dan - dy who can, Like  
blige a young la - dy. A mis - chie - vous miss, Who  
vis - i - tors bo - dy!" Which can't be de - nied, So the

a - ny young man, Run af - ter a frock and a  
bec - kons like this, May pos - si - bly give me a  
but - ter - fly died With a pin in his lit - tle in -

1. & 2. 3.  
fan— fan—fan!" - side— side-side! With a pin in his lit-tle in -  
kiss— kiss—kiss!"

*Più lento.*  
- side!.....  
*pp* *Fine.*

# No. 13. SONG — (LI.) "CHINEE SOJE-MAN."

Music by LIONEL MONCKTON.

VOICE.

PIANO.

*f*

*p*

♩ (LI.)

1. Blit - ish so - je - man in ted, La - die's muf - fee  
 2. Flen - chee so - je wel - ly small, Tlou - ser fit - tee,  
 3. Bo - er so - je ug - ly lot, Dir - ty shir - tee  
 4. Ger - man so - je big a - bout, Eat - ee sau - sage,



L.

top-sidehead, ah!.....  
 not at all, ah!.....  
 goo-dee shot, ah!.....  
 get-tee stout! ah!.....

*f*

L.

Al - ways dli - ling, get - tee shil - ling, Ev - 'ly day with beef and bleed!  
 Lo - vee la - die's nus - sy maid - ies, Lea - vee them when glo - ly call!  
 Put - tee shoul - der un - der boul - der, Hi - dee self and ta - kee pot!  
 Chop-pee up - pee lit - tee pup - py, Ta - kee him with sau - er - k/aut!

*p*

L.

ah!.....  
 ah!.....  
 ah!.....  
 ah!.....

*mf*

L.

Chi - nee so - je cut - tee dash, Long - ee pig - tail and mous-tache;  
 Chi - nee so - je, when he may, Ma - kee lo - vee al - lo day;  
 Chi - nee so - je when he fight, Ma - kee fus - see out of sight!  
 Chi - nee so - je bla - vee soul, Ne - ver eat - ee sau - sage lolli!

*p*

L.

oh!.....  
 oh!.....  
 oh!.....  
 oh!.....

*mf*

L.

Cap - tain col - lar pie - cee dol - lar, So - je-man get cop - per cash!  
 Lit - tee gal - lee ask him mal - ty, Chi - nee so - je walk a - way!  
 If you shoo - tie him on du - ty, Think - ee that you no po - lite!  
 Coo - kee cat - tee in a pat - ty, But he coo - kee bow - wowwhole!

*p*



L.

oh!..... Oh.  
oh!..... Oh.  
oh!..... Oh,  
oh!..... Oh.

L.

Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je man,..... He wa - vee pie - cee fan,..... He

L.

shou - tee Hip, hoo - lay! for Em - pe - lor!..... So  
shou - tee Hip, hoo - lay! for Em - pe - lor!..... He  
shou - tee Hip, hoo - lay! for Em - pe - lor!..... You  
shou - tee Hip, hoo - lay! for Em - pe - lor!..... You

L.

beat - ee big - gee dtum, Mak - ee ev' - ly thing - ee hum, When  
win - kee blin - kee eye, Say he mal - ly bye and bye, When  
shoo - tie at him so, That he cal - lee wel - ly low, And  
kee - pee dog on chain, Or he ne - ver seen a - gain, When

L.

CHORUS.

Chi - nee so - je mar - chee out to war!..... Oh,  
Chi - nee so - je mar - chee back from war!..... Oh,  
Chi - nee so - je mar - chee way from war!..... Oh,  
Chi - nee so - je mar - chee out to war!..... Oh,

Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He  
Chi - nee so - je - man,..... He wa - vee pie - cee fan,..... He



shou - tee Hip, hoo - lay! for Em - pe - lor!..... So  
 shou - tee Hip, hoo - lay! for Em - pe - lor!..... He  
 shou - tee Hip, hoo - lay! for Em - pe - lor!..... You  
 shou - tee Hip, hoo - lay! for Em - pe - lor!..... You

ma - kee hol - tid yell, Bang - ee d'um and ting - ee bell, When  
 win - kee blin - kee eye, Say he mal - ly bye and bye, When  
 shoo - tie at him so, That he cal - lee wel - ly low, And  
 kee - pee dog on chain, Or he ne - ver seen a - gain, When

Chi - nee so - je mar - chee out to war!.....  
 Chi - nee so - je mar - chee back from war!.....  
 Chi - nee so - je mar - chee way from war!.....  
 Chi - nee so - je mar - chee out to war!.....

*Fine.*

*f* *p*

*D.C.*

N<sup>o</sup> 14. FINALE. ACT II.

(SANTOY.)

VOICE.

Vain was the fond en - dea - -

PIANO.

S.T. - your Love and its bond To se - - ver!

S.T. Dan - gers are done, Soon will the sun

S.T. Shine on us one For ev - - er!



S.T. 


CHORUS. Vain was the fond.. En - dea - -

Fair be your lot, San Toy, oh! Now you are

Fair be your lot, San Toy, oh! Now you are

Fair be your lot, San Toy, oh! Now you are



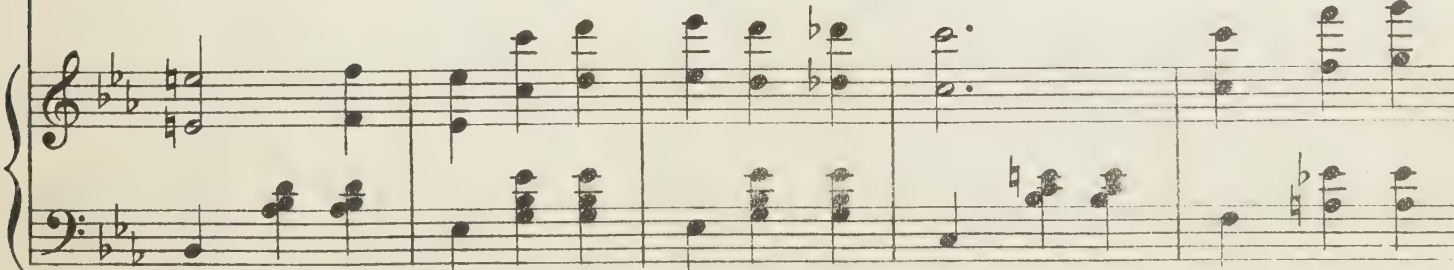
S.T. 

- your Love and its bond... to se - ver Dan - gers are

not a boy, oh! And when you are

not a boy, oh! And when you are

not a boy, oh! And when you are



ST

done, Soon will the sun Shine on us one,... For  
Yours be a star  
Dwell - ing a - far, Yours be a star Of joy,  
Dwell - ing a - far, Yours be a star Of joy,  
Dwell - ing a - far, Your be a star Of joy,

S.T.

ev - er, For ev - - - er!  
oh! Of joy,..... oh! Then here's to the Em-pe-rors  
oh! Of joy,..... oh! Then here's to the Em-pe-rors  
oh! Of joy,..... oh! Then here's to the Em-pe-rors



Own Im-pos - ing and splen - did, Who

Own Im-pos - ing and splen - did, Who

Own Im-pos - ing and splen - did, Who

guard the Im-pe - ri - al throne From trea-son in -

guard the Im-pe - ri - al throne From trea-son in -

guard the Im-pe - ri - al throne From trea-son in -

- tend - ed! And here's to the va - ri - ous pairs

- tend - ed! And here's to the va - ri - ous pairs

- tend - ed! And here's to the va - ri - ous pairs



Whose for-tunes are blend - ed May hon - our and rich - es be

Whose for-tunes are blend - ed May hon - our and rich - es be

Whose for-tunes are blend - ed May hon - our and rich - es be

theirs, And life ne - ver end - ed!

theirs, And life ne - ver end - ed!

theirs, And life ne - ver end - ed!

Love, hope and joy, And ma - ny

Love, hope and joy, And ma - ny

Love, hope and joy, And ma - ny



days to our San

days to our San

days to our San

The first system of the musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a key with three flats (B-flat, E-flat, A-flat) and have lyrics: "days to our San". The piano accompaniment features a melody in the right hand and chords in the left hand.

Toy!

Toy!

Toy!

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts have lyrics: "Toy!". The piano accompaniment continues with a melody in the right hand and chords in the left hand.

The third system of the musical score consists of a piano accompaniment. It features a melody in the right hand and chords in the left hand, continuing the musical theme from the previous systems.

The fourth system of the musical score consists of a piano accompaniment. It features a melody in the right hand and chords in the left hand, concluding the piece.

















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